THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

&c.

No. 84. LONDON: AUGUST 1, 1845. PRICE 1s.

ROYAL COMMISSION OF FINE ARTS. The EXHIBITION in Westminster Hall is open to the public gratis, from Nine o'clock till Seven, except on Saturdays, when it is open from Eleven till Seven, to visitors paying One Shilling. Catalogue Sixpence.
C. L. EASTLAKE, Sec.

BRITISH INSTITUTION, Pall-Mall.—The GALLERY, with a Selection of PICTURES by ANCIENT MASTERS, and those of the late Sir A. W. CALLCOTT, R.A., and other deceased British Artists, is OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

DEVON and EXETER SOCIETY for the STUDY and ENCOURAGEMENT of ART.—At a MEETING, held the 18th of JUNE, 1845, it was resolved that the EXHIBITION be POSTPONED until the close of the Royal Academy, in order that Artists of the Metropolis may have the opportunity of sending their works. Paintings will be received, directed to the Secretary, from the 1st to the 7th of August.
Exeter, June 25. G. A. FERREIRA, Hon. Sec.

ROYAL IRISH ART-UNION.—The SUBSCRIPTION LISTS are still OPEN. No delay should be made by those who may be desirous of obtaining the full advantages held out by this Society. The splendid Engraving (now in progress by Mr. C. Fox, the eminent engraver of some of Wilkie's and Landseer's finest works) will be from the celebrated picture by W. MULREADY, R.A., entitled, 'The Fight Interrupted.' The Prizes are numerous, valuable, and select, and will be publicly distributed in Dublin. Subscription, One Guinea each Voucher, to be transmitted by post order, to
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LIVERPOOL ACADEMY OF ARTS.—The ANNUAL EXHIBITION of PICTURES in OIL and WATER COLOURS, &c., will OPEN early in September next. Mr. Green, 14, Charles-street, Middlesex Hospital, will collect, pack, and forward Pictures up to the 13th of August.
The Academy will defray the expenses of carriage of works contributed by those artists only to whom their circular has been forwarded.
WILLIAM GAWIN HERDMAN,
July, 1845. Secretary to the Academy.

EXHIBITION of PICTURES and SCULPTURE, ROYAL ALBERT ROOMS, BRISTOL. Mr. MITCHELL begs to announce that the EXHIBITION of PICTURES in Oil and Water Colours, with SCULPTURE, by Artists of the Metropolis, will take place in SEPTEMBER, or early in OCTOBER, at the above spacious Rooms. Mr. GREEN will pack and forward Works for this Exhibition, who can only receive those by Artists to whom the Exhibition Circular will be addressed. The carriage of any others must be paid by the Artists sending them.
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With the view of obtaining suitable accommodation for the Exhibition, it is requested that the names and addresses of all Artists intending to compete, together, if possible, with the size of their pictures, may be sent to either of our addresses by the 1st of January, 1846, when the precise mode of elimination will be advertised, and the money funded for this specific object, in the names of three respectable individuals in London, whose names will be published; and, in the meantime, references will be given, if required, both in London and Edinburgh.
The competition is open to Artists of all nations.
The £1000 will be paid to the successful competitor before the close of the Exhibition; the picture and copyright of it to become our property.
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THE ART-UNION.

LONDON, AUGUST 1, 1845.

WESTMINSTER HALL.
THE CARTOON EXHIBITION,
AND
NEW HOUSES OF PARLIAMENT.

SINCE the establishment of the Royal Commission of Fine Arts, we have ever earnestly sought to direct public attention to the results it was calculated to effect. We desired to do this fairly and freely; to join no party, to clamour for no particular theory, but so to conduct opinion that haply it might be directed to the advancement of high Art, and the intellectual enjoyment of the people. To be indifferent was impossible; to be impartial was our duty. Yet we confess we have been sorely tempted. To see the Government "coming out" as the protector of Art, with all the bashfulness natural and necessary upon such occasions, and avowing even that Art has its influence in improving the moral condition of a people, was a sight so unexpected, so contrary to all precedent, and so opposed to all evidence, that we were greatly inclined in our gratitude to press for a large vote of confidence in the Commission, and to restrain the exercise of all opinion upon its proceedings. It would have been entirely unnecessary, and we believe that we but give expression to the common opinion of all connected with the Arts; those to whom they are a study and a feeling; those who strive to cultivate the intellect, and refine the taste by the silent worship of works which Michael Angelo conceived and Raffaelle steeped in beauty, —when we say, the future greatness of British Art will be the creation of this Commission. True, we cannot at present perceive all the good it will accomplish. The prospect of the future of British Art may be compared to that of a rich and beautiful landscape seen by the twilight which precedes the dawn. The grey mists roll away, or become fleecy clouds of light. The upland heights and the distant mountains are still massed in their shadowy forms. The river's course is only discernible as a sinuous silver thread of vapour, and the rich and fertile plains, turret and dome-crowned city,—

> "Recluse amid the close embowering woods,
> As in the hollow breast of Apennine,
> Beneath the shelter of encircling hills,"—

greet, yet uncertainly, the eye. By degrees the whole prospect expands. Mountain and stream; the hanging wood crowned with its summer glories; the valley and the city from whence is heard the sound of bells summoning the heart to prayer; the distant road piercing the hill-side, and the rich verdure which mantles it around,— all gradually are unfolded, all gradually burst upon the view, and harmonize the scene, until the landscape lies stretched before us in the perfection of creative beauty. Even as this, will be the progress of Monumental Art. Five years ago, who would have conceived the design of decorating any public building? Who thought of making Art the history of a people? Who to render it the silent worship of the great of old, the type of a refined faith in intellectual greatness, the expression of homage to the fame which hallows the memory of the illustrious dead? None. The propriety of this was a conviction common to all, but the possibility of this was an equally common and sadly hopeless feeling. Even when the Commission first appeared, and fresco flamed in the van of the prospectus, there was certainly much of hope for success, but far more of diffidence in its indulgence. The public criticised the Commission much after the manner in which publishers do authors. "They hoped the artists would succeed, were willing to employ them; there was a dearth of talent, it was right to risk something for its discovery. But what would be the ultimate gain? Some eminent names might indeed be enlisted, but their style was too-well known, it could hardly retain attention; and as for rising men, or for men struggling to rise, why, they trusted that no vanity to which the unknown are so prone— no ambition which in those striving for existence or for fame is so criminal—would be tolerated for the display, however lofty its position, of a cartoon. They were unwilling to depreciate, but a British artist was incapable, it was not his style; if he would keep to portraits and frontispieces," &c. &c. &c., with the usual saving clause of patronage—the instant they detected profit. What ensued? Westminster Hall was opened, and for once a Commission, like Wisdom, was justified of her children. Expectation, to use the cant phrase, was exceeded; earnest desire gratified; even men who speculate in genius with a broker's feeling, and among whom its productions have no higher value than those of the auction-room, or who estimate them merely as they stimulate the feculent love of gain, were constrained to approve. The opinions of thousands arose as the judgment of one mind and of one class; for the rich joined with the poor, the man of learning with the men of ledgers, the connoisseur with the critic, in mutual pride, mutual pleasure, and mutual admiration at this indication of the capacity, the strength, and skill of British Art.

We do not say this success was unalloyed, or the pleasure it diffused "not sicklied o'er by the pale cast of thought" of many failures, many indications of haste, misconception, poverty, theft, and weakness in design; but we repeat, this first Exhibition bore an honourable and faithful witness to the intellectual and artistic powers of the British school. Against that school what had been the chief reproach? That it expended its energies upon unworthy subjects, was deficient in drawing, and placed all excellence in colour; that portrait-painting was its sole aim and occupation,—the Cleopatra for which the artist lost the good opinion of the world, and was content to lose it. And yet, at the very first summons, such was the admitted excellence of this Exhibition that even those the most foremost in complaint were constrained to indulge in a modified expression of content,—the first step by which the carping spirit retrogrades from its position, to fall back upon another less exposed. Nor was this all; when men of high rank in Art, citing high examples, had averred, from Sir Joshua Reynolds to Sir Martin Archer Shee, that to promote the grandest style of Art it was necessary for the State to encourage and to protect it, they had been met with many negatives which were argumentative, and very many which were not; nevertheless, all equally welcome as the first, equally quoted and put forth, equally recommended to attention by the State, not because they were true, just, wise, or that their value for one moment was unsuspected,—but because they were economical and showed respect for the budget and quarter-day. For otherwise to suppose that men who trafficked in the opinions that Art flourished most when most neglected, and would imbibe an elevated feeling rather from being left to pander to the passions of the day, than from being directed by the highest powers for the noblest purposes; to believe that religion would not refine and exalt, or its employment as an expression of national moral was not conducive to its intellectual influence,—would be to suppose and to believe that the laws which have guided its course in all other lands were in this alone inoperative, inapplicable, and exceptive. The education of the Greek refuted this doctrine; that of the Roman would have taught him to despise it. There never existed a subject of the most debased states of the Continent, at the worst period of their worst history, who would not have turned from it with abhorrence, and loathed the hand which pressed this code on his attention. Take, for example, two cities—Athens and Munich. What made the first the most eminent of the states of Greece? What renders the latter the classic land of Germany, towards which the lover of Monumental Art journeys with the devotion of a pilgrim to his shrine? The union there of Literature and Art; the graceful dedication of the latter to the service of the temple; the lore, the cultivation of the former, to refine its themes and render them expressive. The protection of Art by the King of Bavaria has been a wise extravagance to enrich his people. Kings live longer in the affections of their subjects by the peaceful pleasures they have promoted than by the victories they have won. Assaye gave a nation to a nation, yet the name of the conqueror is less known than his who first opened Hampton Court to the improving recreation of his people. Such opinions it is hardly necessary to affirm. So long as the eye ministers to the mind, and furnishes objects for its speculations; so long as with the other senses it becomes suggestive of ideas; awakens feelings the offspring of memory and the imagination, and thus causes that tideless flow of human sympathy which links us with all the brotherhood of man;—so long will Art, which arrests its glance even in the most vacant hour, be a law, a lesson, and an example; the minister of divine truth, and the teacher of a philosophy which Nature claims her own. Art, which decorates the palace of the wealthy, recreates the wealthy only, and may degenerate into a selfish pleasure; a possession estimated not for its intrinsic but relative value; but Art which is allied with public works does not alone recreate the people: it does more—instructs them, and is prized not for what it represents in gold, but for what it represents as great, as good, as elevating in human nature. Nor even when employed as mere mural decoration in public buildings is Art devoid of useful purpose. Whatever promotes design, or stimulates the mind, however limited the scale on which it is employed, contributes to the excellence of its highest efforts. Had Cellini or Hogarth been house-painters, occupied in covering bare walls with simple colour, they might have remained so; but introduce design, and you would instantly have awakened the spirit which quickens the genius of the great artist. We need not refer to Vasari to prove this: it is a story told by the accidents of every passing day. The decoration of the Houses of Parliament has already in part produced the results which were predicted. We are speaking merely with reference to the principle of promoting Monumental Art, not as to the style or degree of excellence it has yet evinced. Already the Exchange and large club-houses have commenced; but we believe this to be the merest, faintest, slightest indication of a future national system. For it is especially to public buildings and religious edifices that fresco painting and the style of decoration aimed at by the Royal Commission will apply. It is here taste must be generated, and hence taste diffused. Let us among club-houses instance the Athenæum. This building, which exhibits the effect both of grandeur in design and of beauty flowing from harmony and refined simplicity,—of which the style is uniformly pure, broken by no discordant details, and disturbed by no meretricious ornament—which is evidently the work of a mind not the mere copyist

of classic originalities, but naturally imbued with the perception of the beautiful, and as naturally conceptive,—is, perhaps, of all the most adapted to this purpose. It was established for the promotion of Science, Literature, and Art; hence its decoration in the highest style of Art would be appropriate. It numbers amongst its members the highest and the noblest both in rank and genius; there is not a name on which men now dwell, and which history will repeat, that is not familiar here. Is it not here, then, that opinion should be generated and taste formed, and that, if the architecture of the Greek be imitated, something more—the spirit of his institutions—should be remembered also. Churches, we are afraid, will still close their doors against any decorations save those of the cunning artificers in stone, the masons of the cemetery style, nor suffer their walls to inculcate any moral beyond that which is taught by comparing the vanity which swells the pompous falsehood of the lapidary literature above, with the corruption and nothingness below.

Pictures in churches, moreover, it is said, are Popish. Is Westminster Abbey more Protestant by sculpture expressly Pagan? more holy because the bust of Prior is seen in that "Corner" from whence Byron was expelled? Or, supposing a Campo Santo erected, and the sixpenny exhibition removed to the precincts, and that the walls then recalled those hallowed truths we learn in the purity of youth, reverence in manhood, and rely upon in age, would that Abbey be less dear to man; less sacredly dedicate to God?

Such, however, is the reverence for antiquity. An ignorant age sanctions a bad custom, this becomes the worship of the next, and the superstition of the succeeding. Then comes the fierce reaction, the passionate abnegation of the past, the spirit which destroys that it may reform, and the zeal which propagates the new faith and denies the purity of all other. But a few years pass: the voice of contention is hushed, and the waters of bitterness settle in repose, as though the spirit of mercy had moved over their surface, and that again all nature had been hallowed by the Divinity breathing in the accents, "Peace, be still." Once more there is strife, but not as of old: it is the struggle which seeks to reconcile the present with the past, to give to modern rites the sanction of age, and to train around recent institutions the graceful foliage of Time. And such is the present state of opinion as regards British Art. Religion will not employ it as a spiritual tradition of her faith and rites, as of aforetime, nor yet be so dissevered from it as to the present hour she has been. The State has passed from indifference and neglect to comparative patronage; and opinion, hitherto divided as to this policy, is now flowing with the force of a nobly-swelling stream towards the higher development of the artist's power, by allying that of his genius with the influence of both. The interest felt in the National Gallery is a proof of this general appreciation of the tendency of Art; an interest shown not merely by the crowds who visit, but by the jealousy with which every purchase is watched, the warmth with which all acquisitions of acknowledged merit are welcomed, the contempt for the present miserable receptacle wherein the collections are huddled, and the unqualified approbation which has followed Mr. Eastlake's proposal for their more becoming, useful, and truly national arrangement. Is not Hampton Court a sign, too, that Art has a moral influence? Do not the crowds which pass their "summer's day" within its precincts attest the feeling it can inspire, the gradual good it can effect?

Is the British Museum visited for curiosity alone? Can there be a higher proof of the intellectual appreciation of its contents than the desire so universal for a more liberal endowment,—the oft-repeated hope that it will be built as *one* national monument of which at least we may be proud? And the proposal to establish Museums of Art throughout the principal cities of the land,—was that no indication of the state of popular opinion? We say popular, for men do not discuss these questions as the interests of a class, but as the common benefit of all. Can any one doubt but that, after the expression of opinion in the House of Commons upon the National Gallery, that building must and will be ultimately given up? Can we suppose that when it is admitted by the Premier to be inadequate, and that we have thrown away "the most magnificent site in Europe," it will be long suffered to exist as it is, or remain unaltered or unremoved? Not the most virulent opponent of measures connected with these subjects can be found willing to repeat a so stultified confession of faith. Very few we suspect, would, be found so courageous as to oppose them. Unless, perhaps, the Chancellor of the Exchequer, for the time being, whose "Whole Duty of Official Man" is, apparently, to take from the public as much as Parliament votes possible, and to return the little which Government votes enough. We cannot, indeed, withhold the expression of our extreme regret upon the manner and arguments with which Mr. Wyse's motion, "To establish a Museum of National Antiquities," was met. Without a juxtaposition of works of Art of different periods, how can we estimate the past, or produce for the future? How can artists conduct historical works without a knowledge of the spirit of each age? Manners, habits, costumes, ceremonial observances, and peculiar traits of national character are all incidentally or immediately connected with this study. Is there any one who does not feel an interest in the preservation of public monuments, who would not restrain the dilapidations, who would not restore them? Yet how shall we restrain, if we do not place them beneath the protection of public feeling; how restore, unless we know the origin, principle, and style of their construction? But is not the study of the antiquities of Art intimately connected with Literature? has it not an historical importance? He knows but little of the history of civilization in Europe who has neglected this interesting witness of its progress. The French Government, the most liberal in Europe, has ever wisely considered the patronage of Literature and Art, and the protection of national monuments, as a stringent duty, and made it a distinct part of their administration. Those only who have read the documents transmitted to M. Guizot by the Committee of Art and Monuments can be aware of the proof it affords of the honourable feeling of the Minister, and the general desire of the people to give effect to his intention. But in England we live under a different dispensation. History is here an old almanac; antiquity of no repute, unless as the record of fiscal regulations; and works, the evidence and illustration of manners, events, and arts, valueless, if not as tribute to the Treasury, or according to the gold and silver standard of the Custom-house. And we have, notwithstanding, an enlightened Government; and we are, as we say we are, an enlightened people!! The Chancellor of the Exchequer refuses the appointment of a Commission for the establishment and maintenance of a Museum of National Antiquities, because, abroad, "these were the care of the Government, and in England they were not, for *custom* (or the Custom-house?) left the advancement of such objects to private individuals." Can any argument be more cogent? Sir J. Graham was equally concise, and equally argumentative. "Will you establish a Museum?" "We will not." "Why?" "Because we have not!" and thereupon ensues the negative without a division. But we do not despair; the Ministers are better than their speeches; "the grave consideration" the Chancellor requires will be followed by the adoption of the measure which the country asks for. It is in cases of this kind that figures are more argumentative than facts; there is no solvent which acts so powerfully upon exchequer reasoning as the surplus on quarter-day.

Still we are free to admit that the proper decision of this question is attended with much difficulty. On the Continent, and under most despotic Governments, the Arts were originally encouraged, and public edifices erected, as an appanage of the Crown. We do not say this was exclusively the case, nor even in so stating it do we wish to censure the feeling which led to their erection. In Italy the Arts arose

> "When the fresh stars had just begun
> Their race of glory;"

and, through all the vicissitudes and afflictions of that sunny land of artists and of poets, they have ever been the worship both of prince and people. Elsewhere the taste, first fostered by the absolute monarch, was upheld by whatever government succeeded. In England this has never been the case. The system of centralization is alien to our feelings; and our more popular custom of committees and commissions has become established no less from each man's love of independent action, than from our jealous fear of Government monopoly and patronage. Rulers so placed have assuredly no temptation to lure them to interfere. Thus we are dependent upon amateurs and committees of taste. That this system has led to many deplorable results we do not deny, but not to the extent so frequently asserted. Thus, for instance, a correspondent of a contemporary journal, who signs himself "An Artist," censures smartly, and somewhat bitterly, this amateur and commissioner's patronage. He tells us, "It is the bane of British Art that amateurs rule it, constrain it, enslave it,—making use of the artists as mere mechanical means, as mere slaves of their wills. We seem to be an independent people in almost everything but this; but for the Fine Arts which do, or should, speak the universal language of a people, no means are allowed the artist to exercise aught else but his fingers: hence our public monuments are a disgrace to us, and serve no other purpose but as stimulants to satirical wit, or to help speculation." He cites the National Gallery, the Nelson Column, and, at this moment, the Exhibition in Westminster Hall. "In the last, the amateur Royal Commissioners have constrained the artists into a competition for six incongruous given subjects to fill the proposed six arches in the House of Lords; and the result is a commonplace exhibition, just as much behind the former cartoon exhibition as the artist must be below himself when he is obliged to follow the mind of another in an art in which he can only excel when he is independent." He refers also to the recent purchase of the false Holbein, not worth £40, for £600, by these "amateurs." For all of which the remedy apparently is—employ artists, and let them do as they please, or form your committees exclusively of artists. To both of which we demur. The disease may be borne with, in time cured; but this remedy is death.

For, first, as regards amateurs. What is the artists' definition of the term? Was not Lorenzo an amateur; and the several Popes, from Julius II. to Pius V., were they not amateurs? Yet Michael Angelo flourished beneath them. The sculpture, still the pride of Italy—the Sistine Chapel, the great triumph of the artist—St. Peter's, the admiration of the world,—all attest his genius, notwithstanding the control of amateurs. What chiefly retarded his plans, crippled his means, and embittered his days—not the ignorant interference of his patrons, or of his employers—but the jealousy, the carping criticisms, the low spirit, the degrading intrigues, the unbecoming rivalry of his brother artists—Bramante, very probably Raffaelle, and Nanni di Baccia Bigio. We have no Michael Angelo. Is the artist quite sure we are equally free from the low leaven which fermented in the base natures of HIS detractors, "cooled his friends, heated his enemies," and thus fettered the great Florentine? "Deserve my confidence," said a king to his minister, "and you shall have it." "Give me your confidence," replied the minister, "and I will deserve it." Can the "Artist" give such a guarantee? We ask, with our en-

temporary, "Get rid of the amateurs, what then? Is the Royal Academy so impartially regulated that our artist-friend has never heard a whisper against it? Has he never heard that the Academicians, as a body, have more than once set their face against such a mixed commission?" and we add, has he never heard such a commission, from its very nature, could exist only in cartoon? "One must admit," says Count Raczynski, "that there are certain qualities inseparable from the artist—his studies and his works—which render him most particularly qualified to judge of the merit of others; but there exist also greater obstacles in his case—obstacles entirely unknown to amateurs. For it seems to me that, as a general principle, artists praise that the most willingly which is most in accordance with their own besetting ideas, even to the very imperfections which characterize their productions; the defects with which they are reproached and never admit, which, although seen in others, are still sacred to them; and, I must add, artists are as liable to be misled as amateurs; and that among them public opinion is formed and becomes corrupt quite as much as in coteries, upon the exchange, the public lounge, or club-house." Indeed, to admit the doctrine that none can judge of a work of Art but an artist, implies also our belief,

"Who drives fat oxen should himself be fat;"

that players only should judge of plays, poets of poetry: but as nevertheless the drama is honoured, and poetry enjoyed, by multitudes who have no claim to be considered either actors or versifiers, we believe it will be found, as regards works of Art, that a natural susceptibility of the beautiful, joined to a correct, well-disciplined taste, will enable men, if not to criticise technically, at least to decide with judgment. Still we must allow that, as regards great public works, the utmost deference should be paid to the opinions of the leading artists, and that the Academy should be consulted through its officers. We do not say to decide ultimately and without appeal, but to examine and report, to show where deficiencies exist, how excellence is attainable, and where better plans have been adopted. Written opinions from honourable men, thus appealed to, would become the most valuable documentary evidence, afford additional protection both to the artist and the public, and greatly tend to the promotion of the common object—the right execution of great works. The National Gallery was the job of a shabby Government and an incompetent artist; the monument of the illiberality of a Ministry, and of an architect destitute of resources. For the purchase of the Holbein, is the artist quite sure amateurs are alone responsible? Who bought it? Was it an *amateur*? Was it not an ARTIST? If so, one who is so prompt to accuse will, we trust, be as ready to exonerate—at least the misled amateurs.

"Intercepta decem quereris sestertia fraude
Sacrilega? quod si bis centum perdidit *alter*
Hoc arcana modo?"

Many evils are inseparable from committees: the relaxed feeling of personal responsibility; deficiency in moral courage; imperfect knowledge; the influence of the few active over the majority indifferent; and the confidence placed in their advisers too frequently abused;—all these obstruct good and occasion evil. But the remedy is not to be sought in the splenetic abuse of conceited self-sufficiency, in the arrogance of a miserable spirit which claims the monopoly of all the qualities requisite for the conduct of great public works, which says of one class, "We are perfect because we are artists," and decries another because it is composed of amateurs; but rather in promoting the communion of both, and employing every means to elevate the standards of taste, extend knowledge, and requiring from public bodies both fitting acquirements in those who accept appointments, and the most strict and honourable sense of the responsibility they incur in their acceptance. But error is not a crime; neither artists nor amateurs are infallible; and we must give their actions a liberal construction in all Holbein cases where the difficulty of affiliation is so great:—

"flagrantior æquo
Non debet dolor esse viri, nec vulnere major."

In one point we believe all opinion coincides. The selection of allegorical subjects for the decoration of the House of Lords was unhappy. Allegory of any method of expression is the most difficult. It seeks to embody abstract ideas, to give life and an intelligible representation to certain subjects or notions. The course of human life, man's mental qualities, their employment, and his destiny, of each and all of these it is objectively the exponent. But the principal subject in allegory is intimated rather than expressed, and we are left to discover it by reflection. Artists and authors here alike most frequently fail, the analogy between the subject and its emblem being in general so faint and obscure as rather to puzzle than to please. The composition is generally defective, for the secondary subjects should gradually unfold the principal, in which they should unite as parts of the whole; but in truth they are in general so treated that they either predominate or have an episodical effect. Michael Angelo in sculpture conquered these difficulties; Spenser in poetry beautified, but sank beneath them. And it is with a knowledge of these difficulties that we again repeat, the Exhibition of the Cartoons at Westminster Hall is highly creditable to the artists, and prophetic of excellence in other styles of composition less abstract and more allied to strictly historical conditions.

A few words in reference to Lord Brougham. We do not in the least deny his lordship's claim to much public gratitude and respect; but services rendered to the past neither vacate nor set aside duties to the present. His lordship, who claims to form opinions, to give them strong uncourteous utterance, and to change them (always consistently and when convenient), is at least subject to their expression from the lips of others; and, exercising that freedom, we tell him his practical opposition to the embellishment of the House of Lords, by his petulant, unreflecting, selfish zeal in hurrying its completion in an unseemly manner, is as little creditable to his lordship's character, as his mode of so doing is to his position. The Palace of Westminster is intended to promote British Art in its erection; the architect and every artist is on that account entitled to a fair trial, which he cannot obtain unless he has time, opportunity, and protection; and this we trust the Royal Commission will ensure. To make a nation great you must employ other means than mere political or scientific institutions; you must make religion felt and education appreciated; and you do this greatly by frequent appeals to the heart through impressions derived from external objects. A picture which records an act of grace, of mercy, of courage, and of faith, will not long fail in its effect. The many will be moved, the few remain indifferent. No Government can shrink from its duty in this respect. "If the people are not cared for," says a great writer, "they must care for themselves; and, if they exercise this self-guardianship wildly at first, who is to blame but those natural guardians who cast them off to their own natural liberty. And yet our people are a noble stock, which, with pruning, will yield you excellent fruit: they are a rich soil, that will grow you either a plentiful harvest of corn or a rank crop of weeds, according to the husbandry you give it." We have obliterated the social principle, the softening intercourse of ranks, the respect between high and low, the graceful devotion of servant to master, the kind protection in return. Gold is now the standard of merit, of honour, of esteem; let us the more, therefore, amid this desolating waste, attempt the culture of those Arts which have so long called forth the homage of all classes, and united men as brethren in the glad communion of intellectual recreation. Can it be that good should not result?

Before entering into minute details upon the Cartoons, we will consider the general impression their exhibition has produced. We believe this to be in the highest degree creditable to the artists, satisfactory as regards the Commissions, favourably indicative of the present condition—prophetic of the Future of British Art. We found this opinion upon that principle which should be the basis of all æsthetic criticism. First, the consideration of the manner in which the subject, or subjective idea, has been conceived in the artist's mind; secondly, the method of its technical expression. If the first be unnatural, not flowing from the subject, unrestrained within right limits, not observing due relation in all its parts, inexpressive and not blending in one harmonious whole, the design of the Cartoon is imperfect; particularly in allegory. Now, these conditions, we believe, the works exhibited for the most part have observed: those, at least, which the public have observed. Mr. Maclise's cartoon is alone sufficient to make this exhibition remarkable. It possesses every attribute of high Art—invention, expression, ideal beauty, and poetic feeling; it has but one deficiency—breadth. The others succeed, *haud pari passu*; whilst the three which have received the prizes of the Commissioners amply justify the decision, which public opinion has confirmed. Messrs. Paton, Armitage, and Tenniel are, we feel assured, destined to high positions; and the subjective treatment of the latter indicates the highest promise. The questions now to be considered are, can these works be executed? should they be so immediately? As regards the selection of appropriate subjects, we think this might be done; as concerns their execution in fresco, we are of opinion further experience is requisite. The King of Bavaria gave up the Hofgarten at first for the purpose of exercising the artist's power, and many works have been obliterated and repainted as the artist advanced. Some such plan might, we should think, be adopted for the next two years, if without detriment to the works now in progress; or else the artist might be commissioned to execute his picture upon the scale determined, upon a fair remuneration for his labour. When the result was satisfactory, he could commence his undertaking.

There is one consideration upon which we would lay some stress—we refer to the comparative youth of the three artists to whom these premiums have been awarded—neither of them, we understand, exceeds the age of twenty-five; Mr. Paton is barely twenty-two, and he has as yet received no advantages from practice in "the schools." What may we not reasonably expect from a career so auspiciously commenced? It is always our primary duty to look to the promise of the young in Art; it is here especially rich. They have not, indeed, been called into actual competition with professional veterans; the members of the Royal Academy have strangely—we presume to say, unwisely, and we add, ungratefully—kept aloof; the task of upholding its position has been confided, with one exception, to their "associates." But they may be assured that the Royal Commission can do better without them than they can do without the "Royal Commission." They will learn as much, and perhaps a few other truths as salutary, hereafter. We hope the lesson will not be taught them when it is too late to be profitable!

And now, having submitted these introductory remarks, we proceed to particularise "the Cartoons."

No. 2. 'Religion,' FREDERICK FORTY. As this cartoon is an unusually prominent instance of the prevailing yearning after "purism," we shall look more closely into it than otherwise we should have done. It represents Religion supported by Justice and Mercy; Faith, Hope, Charity; Poetry, Music, Philosophy, &c. It contains

many good passages of composition; but the analysis presents little that is original, inasmuch as we are met *passim* by Raffaelle, being in several heads strongly reminded of his Doni portraits, and others of his works of the same and a later period. On the left, moreover, is a head very like one of Titian's, and those of Poetry and Music recal to mind a German work representing —as entitled—"Zwey Mädchen am Brunnen." The long thin hands go back to the period of the contemporaries of the facetious Buffalmacco; and the expression, or rather the want of it, refers also to a time which moderns have been accustomed to consider the infancy of Art, although Taddeo Gaddi in his time declared Art to be already on the decline. The coloured sketch corresponds in feeling with the cartoon: it is, in fact, more objectionable, since the figures, which are perfectly flat, look as if cut out and fixed on the surface.

No. 5. 'An Abstract Representation of Religion,' AUGUSTINE AGLIO. This cartoon may be called a sepia drawing, very carefully elaborated. The Deity is here represented by the symbol of the Trinity, below which, on the right and left, appear the New and Old Testaments, the symbols of the Evangelists, and Faith, Hope, and Charity. The conception is marked by much descriptive power, but it is enfeebled in the realization. Many of the faces are highly finished; but in looking to the extremities for the same degree of care, we are disappointed, and the children around the figure of Charity exhibit faulty drawing.

No. 8. 'Religion,' E. BUTLER MORRIS. The base of this composition shows the Holy Family —Joseph is reading the Scriptures, and the Virgin is listening. The upper parts contain other figures which bear allusion to religion. To speak mildly, the drawing is characterized by many eccentricities—as the head and hands of the Virgin, the feet of the angels, &c.

No 11. 'The Spirit of Religion,' J. NOEL PATON, jun. This beautiful allegory carries us beyond all who have written in words of the good fight of faith. It is a work of exalted character, presenting a narrative in which an impersonation representing the human soul is described as fighting its way to the great and good end, despite "the world, the flesh, and the devil." The entire surface of the paper is crowded with figures, each of which powerfully contributes to the argument. The principal figure, in which we recognise the Christian soul, has broken the fetter of sensuality —he is about to be struck by the evil one, but angels fly to his protection. The syren Pleasure, in the form of a beautiful woman, still clings to him, but he repels her; and Earthly Glory, on the other hand, lures him by the promise of power, triumphs, and enduring fame. In character and composition this work evinces mind of a very high order; and the drawing and markings of the male, and the breadth and roundness of the female, figures are masterly to a degree. The Saviour, in the upper part of the drawing, will remind the spectator of the principal figure in 'The Transfiguration:' the foot is too large; but the drawing otherwise, and the brilliant receding of the celestial glories, are inimitably fine. There is throughout a mixture of modern and classic taste, perhaps too strongly contrasted—as, for instance, the head of the female clinging to the principal, and that of the bacchante pointing to the background revels—again the head of the angel and that of the evil spirit. The background, opening on the right and left, presents, on the one hand, a scene of voluptuous revelry—a Sabbath of the most unholy excesses; and upon the other, the progress of worldly fame, even until it become a monument sacred to all mankind. These two glimpses of background were of themselves sufficient to distinguish the artist, inasmuch as they are such as, once seen, cannot readily be forgotten. The work, in fine, is a moral epic of the highest force,—in consequence of its rare general excellence, we have by no means spared its objectionable points,—being a development of power which can suffer nothing from any reasonable detraction, as the trifling solecisms which were apparent are marked by learning and study. To the author of this admirable work has been accorded one of the three premiums of £200. We heartily congratulate the young artist on the success he has so worthily achieved at the outset of his professional career. That he is destined to occupy a prominent station hereafter there can be no doubt; he has made a glorious commencement; honours are sure to accompany industry, when, as here, it is the associate of genius. The faults of the work arise from a superabundance of talent; the artist has had many fine thoughts in his mind, and he has been so eager to send them forth that his production is overcrowded. We have here—as in the case of Maclise—matter enough to furnish half-a-dozen cartoons.

No. 14. 'Justice,' JOHN Z. BELL. This cartoon contains but three figures, the principal of which, Justice, holds a balance, which is most anxiously watched by another female figure, while a man is in the act of drawing the sword preparatory to punishment. The figures are heavy and undignified, and there is an absence of that poetic sentiment which is essential in works of this kind.

No. 17. 'Henry, Prince of Wales, acknowledging the Authority of Chief Justice Gascoigne,' ALEXANDER BLAIKLEY. When in a work of Art there appear figures which apparently neither uphold the main interest, nor assist the composition, the design strikes the spectator as crowded; but this would not be felt if even twice the number of figures were brought forward efficiently motived. The observation applies strongly to this work, which is also faulty in other points.

No. 20. 'Chivalry, under the Inspiration of Religion, preserves the throne from Anarchy and Infidelity,' JAMES and GEORGE FOGGO. A crusader is here represented as having vanquished, under the banner of the Cross, the enemies of Christianity, and he now extends his protection to oppressed innocence. The whole is somewhat slightly worked out, and there is some difference between the cartoon and the coloured sketch.

No. 23. 'An Allegory of Justice,' E. H. WEHNERT. This cartoon is very full of material, directly allusive to the subject. In the foreground groups every human estate is represented, and above these is seen an impersonation of Justice delivering decrees of reward and punishment. The work presents many forcible passages, but, at the same time, many of the heads show a mixture of ancient and modern character which are ill reconciled. The whole is elaborated into careful finish, and in the *morale* betokens a mind of abundant resource. The cartoon is, beyond question, among the safest assurances that ample power exists in this country, requiring only proper means to call it out. We read in it one of the most faithful descriptions presented in the entire series. It is to be regretted that the personification of Justice is not sufficiently imposing; this defect is, however, amply counterbalanced by the despair of the wicked on the right, and the humble bearing of the just on the left—passages which are dealt with in a manner sufficiently perspicuous to declare at once the thesis to be reward and punishment. The foreground group, containing the King and the Beggar, and other representations of human condition thus associated, is strongly allusive to the spirit of Justice. Every part, in short, of the composition exhibits powerful conception, worked out with becoming skill.

No. 26. This cartoon is exhibited ANONYMOUSLY, and even without any accompanying explanation,—which, by the way, is unnecessary; we remark this only because the case is singular. The mind of the artist is deeply imbued with the poetry of Scripture; but we must believe that his certainly exalted conceptions had been more effective had they been worked out with that accurate reference to nature which must accompany every distinguished period of Art. Let us describe this cartoon; we will then offer a few remarks on its style. Religion is admirably personified in a female figure holding at arms' length a torch in each hand, which may be rendered as the light of eternal life. On her right a severe figure represents the denunciations of the Old Testament; and on her left an armed figure represents Redemption—the bruising of the head of the serpent; and below, groups representing Faith, Hope, and Charity. This is the work of one who thinks to good purpose; in every one of his figures there is a deep and moving sentiment; the alpha of the composition—the principal figure—is imposing to a degree; the head of Faith is of celestial beauty, and others are in various ways meritorious; but we cannot think that they had been of excellence less signal with somewhat more of that attention to form which distinguishes what we vulgarly believe to be a more advanced period, for we cannot convince ourselves that true Art perished with Giotto. The Greeks are, at all hands, admitted to have carried form to its utmost perfection; and when Raffaelle had recognised this for himself, he blended antique form with Christian sentiment, engrafting upon Masaccio, and the other earlier masters whom he studied, that which had escaped them. Supported by such and other similar facts we could adduce, we ask would or would not the works of these earlier masters have been better had they arrived at the convictions and pursued the course of Raffaelle? If better, why should we adopt and render especially prominent those infirmities against which the greatest authorities have pronounced? If not improved by study of the relics of the ancients, then has the world of Art laboured under a delusion with respect to the powers of Raffaelle. This is a subject which demands more lengthened consideration than we can give to it here. The cartoon itself is the emanation of a powerful mind, distinguished by much of the excellence and partaking largely of the defects of the period in the spirit of which it is executed.

No. 29. 'Prince Henry acknowledging the Authority of the Chief Justice Gascoigne,' R. W. BUSS. This cartoon is sufficiently intelligible in its narrative. The figure of Gascoigne is well conceived and forcibly worked out; but the spectator is struck with the apparent length of neck given to the Prince; if this will stand the test of measurement, all we have to say is, that another effect should have been given to the figure. The position, moreover, might certainly have been more graceful.

No. 32. 'The Baptism of King Ethelbert in the River Glen,' JOSEPH SEVERN. The river does not appear in the cartoon, which comprehends numerous figures, of which the monks are among the best. The work has the appearance of having been hurried; it might in many parts have been forced into better effect. The King kneels while Augustine stands by him holding the water in a shell, and pointing upwards to a picture of the Saviour held by one of the attendant monks. The expression of Augustine is full of the austerity which signalized the living character, and that of Ethelbert bespeaks a humble faith in his regeneration unto everlasting life.

No. 35. 'Religion Exemplified in the Faith and Hope of the Cross of Christ, in the Subjection of all Earthly Power and Human Distinctions to His Will, and in the Common Dependence of all Estates and Conditions of Men on his Word,' JOHN CALLCOTT HORSLEY. In this cartoon Faith and Hope appear in the upper part; but they are not sufficiently distant from the low figures, but seem to be immediately upon their heads. The principal personage represents a king kneeling at an altar, with his hand on "the Word." This figure is admirably characterized, and equally so are the others,—all coinciding in a due expression of deep devotion,

—those of Faith and Hope being especially distinguished by exalted feeling. The whole of the characters are drawn with breadth and decision, and the principal purpose of the work is efficiently sustained by the minor impersonations. The principal heads bear a high cast of refinement, and express the most earnest devotion; this observation applies especially to a kneeling figure in armour on the right of the altar, whose prayer is rendered doubly effective by his military equipment. In the upper part the two figures representing Faith and Hope are endued with a deep and holy sentiment, which prevails also beneath; though there is yet, perhaps, too much of the world and its pomp in the regal attire of the principal figure. It is to be regretted that the artist should have limited himself to so few figures; equally valuable qualities in a more comprehensive work had rendered it a memorable example of excellence.

No. 38. 'Justice,' WILLIAM CAVE THOMAS. This is one of the works which have been executed "subject to the conditions explained in the notice prefixed to the catalogue." It represents Justice seated between Moses and John the Baptist: the former bearing the Tables, and the latter the New Testament. The centre of the composition shows a divine minister, in whom reposes the power of punishment. The other figures—and they are very numerous—represent various conditions of mankind, some appealing, others obnoxious, to the just decree. There are on the right and left of the presiding angel two others bearing tablets with the inscriptions—"I desired mercy, not sacrifice;" and "The wicked flee, though no man pursueth." The first indicating that punishment ensues only when all warnings have passed unheeded; the second descriptive of the force of conscience. In the lower part of the work are seen Covetousness, Drunkenness, &c., in dread of the visitation of Justice. This part of the work reminds us of an allegorical composition of Rubens, designed for the public rejoicings at Antwerp on the occasion of the visit of a distinguished personage. The work is the result of deep study. The conception were worthy of a better style of working: the use of the stump has left those shadings flat and wooden which should describe roundness and yielding texture. There is also some of the characterism objectionable, as, for instance, the head of the ministering angel is dull, scowling, and vicious.

No. 41. 'The Spirit of Chivalry,' DANIEL MACLISE, R.A. This is another of the works for which it will be remembered the artist has been commissioned. It is a work which—whether it be closely inspected, or viewed at such a distance that the eye may at once compass the effect—is equally astonishing. It is a decided and distinct profession of modern Art: there is no affectation of any taste which may be indulged not so much for its own sake as because it is pronounced pure by authorities looked up to as oracular: it is the work of a mind teeming with creations of its own—insomuch that there were no room for the entertainment of the ideas of others. We revere as devoutly and sympathetically the labours of the great men who have lived before us, as their most enthusiastic worshippers, but we cannot, as they did, uphold the precept, that there is but one kind of Art. In every century since the revival it has been maintained that there could be nothing new in Art; and yet these succeeding centuries have brought forth their novelties. Now, as heretofore, it is insisted that what has been done cannot be surpassed; and this is, and ever has been, the unction not with regard to Art, but in respect of everything—whereby the mass of average intellect has disposed itself into acceptance of this sedative reasoning. This cartoon, in a strain of the purest poetry, describes the Spirit of Chivalry—a luminous female figure—as immediately surrounded by impersonations—military, religious, and civil—who have attained the ultimate honours which she has to bestow. Below these are other figures, among which is seen a younger aspirant devoted to chivalrous service, attended by a page, and urged on to achievement. Around and near him are to be seen the Painter, Sculptor, and Man of Science—the Troubadour, the Palmer from the Holy Land, the Bard, the Poet, Historian, &c. In all this there is a wide field for the display of character, and assuredly the most has been made of it; for of some of these we see only the heads, but this is enough to declare the condition. The principal figure may be conceived as embodying all that is admirable in woman, to call forth all that is excellent in man—and this text is most ably set forth. As regards the subject, it is peculiarly suited to this artist; it is probable that he had not succeeded so entirely in a sacred composition, but we will say, after an examination of cartoons of all existing schools, that no living artist could so powerfully and appropriately illustrate this subject. It is in every respect much beyond what there was reasonable grounds to expect, and a production many degrees below this had yet been a work of high merit. In composition and form it is beyond all praise; and the refined intellect which lights each set of features is alone a creation of animated being which distances all imitation. Every square foot of the paper offers what to ordinary powers is a complex study: the skill with which the reflected lights are managed we have never seen equalled. If we closely examine the mere mechanical execution of this work, we find the shadings lined in with finely-pointed black chalk in a manner much more minute than the work in an engraving of equal size would be—if we can conceive such a work. We know not what may be the future destiny of this cartoon, but we would recommend that it be immediately glazed; and, being such a work in its particular character as has never before been executed, we may observe, that it is infinitely more worth a place in the National Gallery than works of doubtful authenticity.

No. 46. 'The Spirit of Religion,' EDWARD ARMITAGE. This is one of the three cartoons each of which has obtained a premium of £200. The figure of Religion in the upper part is finely conceived. The artist, with a just taste, has graduated the strength of his outlines—that is, the markings in the upper part are extremely light, while below they have received great force, insomuch as to appear unnecessarily black in some places, as, for instance, the eyes of the figure of Hope, her wings, &c. The principal personifications are, besides Religion, Faith, Hope, and Charity: the first of these attributes holds the palm-branch, the emblem of martyrdom, and is kneeling in adoration; the second, with one hand on the Gospel, and the other pointing to the cross, encourages the dying and oppressed to look to Religion for succour. The work is a successful effort at a degree of grandeur in style, and is in better feeling than the former cartoon of this artist; but there is nothing gained by making the outlines so positive. The figure of Religion is most successfully spiritualized, and the argument of the lower part is brought forward with inconceivable force; there is, for example, a male figure in chains, appealing to Religion with an expression most powerful and appropriate; the drawing also of this figure merits high encomium. The artist has limited himself to a few figures, and in considering these we can only say, that it is to be regretted he had not extended his design to a greater number, since, had he executed a large work in the same refined taste, his claim to consideration had been proportionably augmented. He is, however, an artist of high and decided genius—and greater things will surely come from him hereafter.

No 49. 'The Champion of England against all Comers,' EDWARD HENRY CORBOULD. A cartoon representing a knight wearing a suit of heavy tilting armour. The figure is by no means graceful, nor the subject at all appropriate to the present Exhibition. This is an evil deeply to be deplored; for Mr. Corbould is an artist of high genius, who might, if he had so pleased, have carried off one of the prizes. He ought not to have wantonly thrown away a chance that may never occur again.

No. 57. 'Edward the Black Prince receiving the Order of the Garter from Edward III.,' C. W. COPE, A.R.A. Another of the cartoons executed "according to commission," &c. Edward III. is here represented as on the throne, while the Black Prince occupies the immediate foreground—standing necessarily in a bending position while receiving the garter, having placed his right foot on a stool for that purpose. This cartoon is carefully composed, and the heads are well drawn and strongly charactered. It is the only work in the series representing this passage of history. It may sustain—but it will not enhance—the reputation of the artist.

No. 60. 'Prince Henry, afterwards Henry V., acknowledging the Authority of Chief Justice Gascoigne,' RICHARD REDGRAVE, A.R.A. The Prince here wears a crown and robes—a circumstance which may give force to his submission, although very improbable—in fact he is represented as retiring from the presence of the Chief Justice, having resigned himself to the charge of an officer. The expression of his features is rather that of intense and even feminine grief, than the dignified obedience we should attribute to this Prince. The limbs of this figure, as also of him whose misdeed has placed him in this position, are much too heavy. There is dignity in the figure of Gascoigne, but the features are inexpressive of language becomingly severe for the occasion. It is impossible to consider this work an achievement calculated to uphold the well-earned fame of the painter, or one that justifies the "commission" with which he was intrusted.

No. 63. 'The Baptism of Ethelbert,' WILLIAM DYCE. This cartoon was executed by commission, according to the conditions proposed by the Commission of Fine Arts. The King is represented kneeling, while St. Augustine stands by him holding the water; the Queen and a number of attendants are present; and the background of the composition presents, by a very skilful arrangement, a gallery which is thronged with figures all expressing a deep interest in the scene. This cartoon declares an intimate acquaintance with the works of the old masters, and evinces in execution a high degree of skill. The draperies have been carefully studied, and the ornamental parts of the work are in the best taste. The attention is here chiefly directed to two points—the deep devotion of the kneeling and quasi-nude King, and the earnest attention with which the spectators regard the ceremony. Earthly power is most successfully contrasted with Christian faith, which could not be more strikingly illustrated than in the deep devotion of Ethelbert, who has cast from him every thought save that of the one great end. The purpose has not been to distinguish the heads by remarkable beauty or amenity of expression, but rather, on the contrary, to give to each the severity of solicitude and anxious inquiry; hence in every one is apparent a deep purpose contributive to the spirit of the whole. The water-colour sketch which accompanies this cartoon is among the most brilliant and masterly of the series.

No. 66. 'Justice,' ROBERT CAUNTER. This cartoon describes the advent of Justice hailed by those oppressed by Tyranny, who is retiring discomfited. The purpose is not of a character sufficiently elevated: the drawing wants accuracy and force, and the heads refined expression.

No. 72. 'The Baptism of Ethelbert,' FRANK HOWARD. The artist has availed himself of the rising banks of the river to bring his composition into a form as circular as possible. This has an artificial appearance here, and the more so as the

line of heads is arranged. St. Augustine is in the water, into which Ethelbert also is about to step, yet with an expression of misgiving. The head of the King is too much like the accepted models of the Saviour. The lines of the work flow gracefully into each other, but the whole is sketchy, and executed without sufficient study; yet, if we may infer from the coloured sketch the effect that more work would give to the cartoon, it were better that it should remain as it is.

No. 75. 'Abstract Representation of Justice,' W. PHILIP SALTER. In the upper part of the cartoon appear the impersonation of Justice, and our Saviour and Moses as typical of the Old and New Testaments. The lower part describes the emancipation of slaves, and the introduction of religious liberty by the genius of Great Britain. The subject is made to advert too entirely to the slave trade; for of the eight or ten figures occupying the lower part of the work, one-half are negroes. The associations, therefore, are in bad taste.

No. 79. 'Religion,' L. BENDIXEN. The great error of this cartoon is, that it looks like a drawing made from a sculptural composition. Religion appears upon a kind of pedestal, instructing, by the aid of the Scriptures, a child (representing mankind) in the doctrines of Christianity. This drawing is executed very elaborately in apparently sepia, tempered with Indian ink perhaps. There is everywhere evidence of severe study, and with good results; but the heads of the lower female figures are commonplace in character, and, with a mistaken purpose of effect, are made to look at the spectator.

No. 82. 'Prince Henry, afterwards Henry V., acknowledging the Authority of Chief Justice Gascoigne,' JOHN BRIDGES. We cannot admit it as propriety to place the Prince before the tribunal wearing a crown, and thus to be committed to prison. This figure is marked by a distinction extremely unbecoming; and in the coloured sketch, as well as in the cartoon, is very flat. We cannot help observing the peculiarity of feature given to the Judge. The head is precisely that which we are accustomed to regard as that of Dante. The resignation of the Prince is perfectly described by the delivery of his sword to one of the officers of the court, who receives it kneeling; this is also promoted by the expression which coincides with the act; while the companion of the Prince, for whom he has ventured so much, looks at him with an expression of surprise and contempt.

No. 85. 'An Allegory of Justice,' JOHN TENNIEL. This production is one of the three which have gained the premiums. It is, unquestionably, a work of great power; but we contend that it is as a cartoon unfinished, inasmuch as it is only in outline. In its present state a fresco could not be painted from it. The composition is circular; Justice, the principal figure, occupying an elevated position in the centre. The drawing, throughout the whole, is masterly; the expression is varied and intense; and the general character of the work points to Michael Angelo as the model which the artist has appointed for himself to follow. On the right of Justice are the desperately wicked, from whom children are fleeing to Justice for protection; below is the executioner, amid many upon whom he will be called to do his office. The description, in short, is powerful to a degree; but it is not just that such a work should have been admitted among others upon the finish of which such labour has been bestowed. Its character and composition cannot be considered without conviction of the great resources of the artist. So perspicuous is the narrative that no key is necessary. The figures on the right express the worst passions of humanity, while on the left of the tribunal are the crowning virtues and the spirit of Christianity displayed, in the consolation of the repentant and afflicted. The narration is, we may say, made out rather in impressive prose than in a more exalted style; and the traits of dire malignity excel in their irresistible truth those of the milder attributes. In its execution it is a work of rare excellence, and not only has expression been deeply studied, but it has also been a great object to obtain variety of character. The work is accompanied by a water-colour drawing, finished with the utmost care.

No. 88. 'Justice,' JOHN MARSHALL. This production has been most unfortunately overdone with black chalk. It is marked by no style, either in drawing or composition.

No. 98. 'An abstract Representation of Justice,' FORD M. BROWN. This cartoon is singularly full of material, the whole of which contributes fittingly to the main purpose. The upper part is occupied by figures of Justice, Mercy, Erudition, Truth, and Wisdom; while two groups in the foreground indicate Power and Weakness, which are immediately impersonated in a powerful baron, and a helpless widow the object of his oppression. The throne of Justice is surrounded by an allegorical representation of the House of Lords—the barons being armed for the maintenance of Justice. In this cartoon there is abundant research, but it wants effect. It is a constitutional, and not a moral, representation of Justice, exhibiting immense labour and a distinct study of ancient costume—the whole marked by a somewhat heraldic character. The baron is armed *cap-à-pié*, and is urgent in his persecution of the poor appellant. In the upper part of the work the representation of the Lords spiritual and temporal has a becoming solemnity, which is duly felt. The spirit of the work differs from every other in the series: it presents a version of Justice in reference to the sources of the executive power of our constitution, and is brought forward with much success.

No. 108. 'Justice,' JOHN G. WALLER. This consists of only three figures, which are treated with a very scriptural effect. The draperies and some other portions are carefully studied, but the artist could not seriously enter the arena with a work so limited.

No. 111. 'Justice'—Cartoon, T. Y. HURLSTONE. This composition by no means sustains the reputation of the artist, as exhibiting only a principal and two other figures, one of which, at the feet of Justice, is "Mercy, the prerogative of the Crown." In the figures there is much talent, but the subject is insufficiently considered.

No. 114. 'Justice,' WILLIAM JOHNSTON. Here the immediate act of Justice is to distribute laurel crowns to those who excel in Literature and the Fine Arts; below are the widow and fatherless, &c. &c.; but the whole is marked by a theatrical style unbecoming the subject. There are indications of power—sufficient to make us lament that it has been inefficient here; but yet they give us hope in the future.

SCULPTURE.

No. 117. 'A Hunter Returning Home with his Child upon his Back,' FREDERICK THRUPP. Both figures are nude; the child is placed on the right shoulder of the other, which, in the modelling and general contour, manifests a fine perception of the beautiful. The figure moves under his burden with much ease and grace.

No. 119. 'Model, in plaster, of Archbishop Cranmer, A.D. 1549,' HENRY SHENTON, jun. This is a standing figure, plainly draped, and executed in a style free and broad; and, as the essay of a young artist, affords promise of much future excellence.

No. 123. 'The Dying Briton,' FELIX M. MILLER. A group of two figures, the dying man and his wife, who vainly essays to stanch the blood flowing from the wound which he has received in defence of his country; he has been crowned with the leaves of the sacred oak, as a passport to Elysium. The artist is, we believe, young, and that he is promising his work sufficiently attests, since the incident is affectingly told, and the mechanical execution worked out with accuracy. The following group,

No. 124. 'Orphans,' is by the same hand, and is composed of two figures, a boy and a girl, evidently all-in-all to each other. The boy holds his sister's hand, and the bearing of both forcibly tells the tale of their joint bereavement.

No. 125. 'The Contest between the Minstrel and the Nightingale,' GEORGE G. ADAMS. This is not a representation of the actual contest, but the minstrel stands lamenting the death of the nightingale, which he holds, together with his lyre, before him. The *morale* of the composition is sufficiently obvious, and there is much of grace and of elegance in the figure; but their effect is in some degree diminished by the lines formed by the arms of the figure.

No. 127. 'William Shakspere,' JOHN BELL. A plaster statue of Shakspere, who is represented standing. The costume is the simple doublet and hose of his time; and the head, we are told, is a modification of that of the monument at Stratford-on-Avon, effected by aid of those portraits considered authentic. The artist has proposed to himself a subject in which it would be almost impossible to work up to our impressions of Shakspere. A studied simplicity is the principle which the artist has pursued in the treatment of the figure, which in its proportions he sets forth as rather to represent a man of physical than intellectual power—the triumphs rather of Hercules than those of the Muses. There are many portraits of Shakspere, but there is only one feature in which they all agree, that is, in the form of the head—this is preserved here. The face wants that benign dignity which we see even in portraits of doubtful originality.

No. 128. 'Pastoral Apollo,' EDWARD B. STEPHENS. Apollo is supposed to be here presented after his contest with the Satyr Marsyas. This admirable figure is worked out with a fine apprehension of beautiful proportion. The fore part of the body is somewhat flat; but the head and limbs are modelled with elegance and grace.

No. 131. 'The Inspired David meditating the Destruction of Goliath,' EDWARD RICHARDSON. He is seated, and holds the sling extended between his hand and foot. The pose is marked by much natural ease, the meditation well sustained, and the prevalent feeling shows youth and activity in temporary repose.

No. 136. 'An Attendant Greek Huntsman and Dog,' PATRICK PARK. The figure is standing, and holds the dog in a leash. It is nude, the sheet of drapery which accompanies it falling behind from the shoulders, and so forming a support. There is much genius and power in the work; but we cannot help expressing some surprise at the extreme heaviness of the lower limbs, which betoken strength rather than swiftness.

No. 138. 'Sin Triumphant,' THOMAS EARLE. In this composition is seen Eve, who is kneeling, listening to the temptation of the serpent, which is wound round the support whereon she is placed. The idea is original, but not very happily realized.

No. 141. 'Design for a Monument to Campbell the Poet,' PATRICK PARK. This work consists of a statue of the poet, supported by a pedestal, round which are *bassi relievi*, composed from those lines in the "Pleasures of Hope" relating to the fate of Poland and Kosciusko. The principal represents the death of that hero, near whom are allegorical figures of Sarmatia, Hope, and Freedom; and on the left, amid the confusion of the battle (for Prague is the allusion), are seen the brutalized countenances of the instruments of tyranny and oppression. In the second composition is described the destruction of Polish independence, the departure of the exiles, &c.; and in the last portion is seen the future presumed triumph of Polish independence. It is appropriately conceived to celebrate the poet—thus, as it were, in his own verse. The work is a small model in plaster, executed with freedom.

We have closely examined the fresco specimens, but have rather dwelt upon the display of mind in the cartoon compositions. The former need

be but briefly noticed, for reasons very generally recognised. There is nothing now left for us to describe in the process of fresco; we see, however, in these examples, many departures from the legitimate method of working, and of these we have to say, in comparing them with pure fresco, that they are dull and tame in effect. There are some excellent examples painted in the ordinary way, in flowing colour on proper proportions of lime and sand. The figure selected from the cartoon No. 11, J. N. PATON, is the figure of the Saviour: it is marked a first attempt, and evidently is so; we think the artist would have succeeded better had he taken a figure with a coloured drapery.—That from the cartoon No. 23, E. H. WEHNERT, is a full-sized figure, seated: it is forcibly and decidedly executed.—From No. 32, JOSEPH SEVERN, a figure of a boy, elaborately finished. —No. 35, JOHN CALLCOTT HORSLEY, a portion of the principal figure painted with good effect and a perfect knowledge of the nature of the materials. The joinings of the plaster are skilfully effected. — From No. 39, W. CAVE THOMAS, 'A Kneeling Angel' and some drapery; both, but especially the latter, carefully painted. — The portion of the 'Spirit of Chivalry,' D. MACLISE, R.A., is the figure of the poet, which is executed in a very masterly style; but the colour is somewhat objectionable.—'The Head of Ethelbert,' from the cartoon No. 44, EDWARD HENRY CORBOULD, is treated with effect; and the portion of No. 46, EDWARD ARMITAGE, is really painted in fine taste.—The heads by C. W. COPE, A.R.A., are clean, decided, and rich in colour; and the full-length 'Gascoigne,' by R. REDGRAVE, A.R.A., displays great knowledge of this method of painting; as also does No. 64, W. DYCE: this last, indeed, is broad, brilliant, and effective to a high degree.—Thus, as we have already contended, there will be no deficiency of fresco execution; these examples support us to this conclusion. Fresco is, as it were, piecemeal work, executed by rule; if, therefore, a small portion be successful, the repetition of the same process must ensure success, as far as mechanical execution is concerned, to any extent. Of the subject we now take our leave, more than ever impressed with a conviction of the value of the labours of the gentlemen of the Commission, and auguring most favourably of the services they so beneficially and patriotically render in the promotion of taste for the Fine Arts in these Kingdoms.

THE GARDEN PAVILION
IN THE
GROUNDS OF BUCKINGHAM PALACE.

THE greater number of the frescoes which adorn this pavilion, we noticed, it will be remembered, last year; since which time one of them has been removed and replaced by another; and to the series which we had then permission to see, another has been added. Of these two works we shall speak anon. On the subject of these frescoes much has been written and said; and much felt that has never been expressed, and which it were better never should find utterance, since the purpose of their execution has not been understood. The ornamentation of the pavilion affords examples of every method of decoration adaptable to interior embellishment, and some of these present such illusive imitations of nature as can never be excelled by human hand,—far exceeding all similar efforts by artists of any other country. That these frescoes were a mere experiment, it is only necessary to remember by whom they are painted—artists who never before attempted this kind of Art, and many of whom will most probably never attempt it again: some of the most accomplished of them we know full well were altogether diffident of success. The works have been the subject of much coarse comment, which we would be glad to attribute not so much to ungracious feeling as to ignorance of the real facts. It cannot be denied that during the present reign Art has already received an impulse greater than during any half century of its anterior history in this country; and a very great share of the merit of this is due to Prince Albert, whose refined taste and practical knowledge are generally understood and appreciated. By late Sovereigns Art was not acknowledged. During the long reign of George III. the comparatively limited Court patronage was the monopoly of one painter, and he by no means the most distinguished of his time.

After the execution of the frescoes, Mr. Gruner received the commands of the Queen and Prince Albert to prepare designs for the completion and decoration of the three rooms of which the summer-house consists, which have been executed by various artists under the direction of that gentleman. The fresco executed by Mr. Etty has been removed, and another substituted by Mr. Dyce; the latter, and another by Mr. Landseer, are the works of which we have now to speak, having already described the others. The latter describes the 'Rout of Comus and his Band'—the same passage that is illustrated in the fresco of Sir W. Ross, R.A., but differently treated, being in the momentum of Mr. Landseer's style, according to the spirit of the lines—

> "Their human countenance,
> Th' express resemblance of the gods, is changed
> Into some brutish form of wolf or bear,
> Or ounce or tiger, hog or bearded goat."

Thus Comus is seen surrounded by his band—all alarmed at the approach of the brothers, who are seen behind about to rush upon them. Comus is the centre figure, and to him a Bacchante has attached herself in her terror—a beautiful female form with the head of a hound. All the monsters, as may be conceived, are inimitably drawn—the crowd presenting every phase of bestial expression. The animals are executed with a finish of which it might be doubted that fresco was capable. The least characteristic of the whole is the figure of Comus himself, which is not conceived in the feeling of the poetry. In the spandrils of the lunette are two heads—a bear drinking, and a grinning monkey. The work of Mr. Dyce illustrates the lines—

> "Noble lord and lady bright,
> I have brought ye new delight;
> Here behold, so goodly grown,
> Three fair branches of your own;"

—being the address of the attendant spirit who presents the liberated lady and her two brothers to their parents, who have come forth to receive them. Thus the figures are not many: they are executed with much care, and distinctly show that roundness and substance have been with the artist more an object than grace. The number of these works is eight, corresponding with the octagonal form of the room. The artists who executed the other six works, it will be remembered, are Eastlake, Maclise, Uwins, Stanfield, Leslie, and Sir W. Ross. The composition of Mr. Eastlake is the same that he exhibits this year at the Academy; those of Mr. Maclise and Mr. Leslie were exhibited there in oil last year; the others have been seen, we believe, only in the pavilion, which was not constructed with the intention of being thus decorated. Its site is more beautiful and romantic than can be well imagined for a locality surrounded, we may say, on almost all sides by habitations—having been erected on an artificial mound, whence the view, where objectionable, is closed by the ample foliage of neighbouring trees; but where it opens, presents objects, both in the grounds and the distance, of the most agreeable character. The interior consists of three rooms and a kitchen; the latter being quite in miniature. The principal room, or octagon, is about fifteen feet by fifteen, measuring at right angles, and about fourteen feet eleven inches in height. This room opens into two others, each something more than eight feet by nine, and twelve feet high. That on the left is called, from the source of its decorations, the Walter Scott Room; that upon the right the Pompeian Room, from the same cause. Of the eight sides of the octagon five are occupied by windows and the glazed door; the three others by the fireplace and the two doors opening into the other rooms. The roof rises into an octagonal dome, in each compartment of which is a painted eyelet, representing a glimpse of the sky at some certain hour of the night, as midnight, the approach of morning, or some other poetically-defined period. Below these a rich cornice runs round the room; and again, beneath this, are the eight lunettes containing the frescoes. We cannot help observing that the admirable adornments of this room, in stucco and arabesque, harmonize infinitely better as a whole with the feeling of the poetry of "Comus" (for in these reference is still had to the poem) than do the frescoes with each other. Over each door appears, in stucco, a head of Comus, having on each side a winged panther. We recognise all the arabesques as referring to that period of the Roman school of Art comprehended within the first half of the sixteenth century—those with which we associate the names of Giulio Romano, Giovanni da Udine, Il Fattore, Polidoro da Caravaggio, and others of the school of Raffaelle. Beneath each window is the cipher of her Majesty and Prince Albert—the V and the A harmonizing together with much better effect than any of the similar cinque-cento ciphers we are accustomed to see in the Italian palaces, or at Chambord or Fontainebleau. The pilasters are adorned with bas-relief medallions, containing figures from the works of Milton generally, as 'Eve,' 'Adam,' 'Ithuriel,' 'Lucifer,' 'Eve relating her Dream to Adam,' 'L'Allegro,' 'Il Penseroso,' &c. &c. These figures are stucchi, designed and executed by W. G. Nicholl.

The decorations of the Scott Room have been designed from the Waverley novels and the poems of Sir Walter Scott. We cannot pass the imitative painting in this room without bestowing on it the most signal praise. The walls, to the height of twelve feet, are painted to resemble grey marble; and so deceptive is the effect to the eye, and even to the touch, that the gravest assurance is necessary to render the fact of the imitation credible. This, together with the beautiful imitation of wood in the doors, is the work of Mr. Moxon. Above this runs a richly-ornamented frieze, divided into twelve compartments—that is, three to a side—the centre division presenting a bas-relief in white stucco on a dark blue ground, on the right and left of which are small landscape views of localities associated with the name of Scott, as Melrose, Abbotsford, Loch Etive, Dryburgh Abbey, Craig Nethan, Loch Awe, Aross Castle, and Windermere Lake. These views were executed by E. W. Dallas, from sketches by Mr. Gruner. Two of the bas-reliefs are by Timbrell;—the first is from "Marmion," the subject being 'Clara recognising Wilton on the Field of Battle;' the second is from the "Lord of the Isles." The third, which is by J. Bell, is from the "Lay of the Last Minstrel"—'Deloraine in the Tomb taking from the hand of Thomas the Rhymer the "mighty book."' The fourth is from the "Lady of the Lake," showing 'Roderick Dhu overcome by the Knight of Snowdon.' Eight lunettes are occupied by subjects from the Waverley novels, painted by H. J. Townsend, C. Stonhouse, J. Severn, Richard Doyle, and James Doyle. In the spandrils of the vault, eight heads represent heroines from the same source. The room called the Pompeian Room has been painted in encaustic by Aglio; all the ornaments, friezes, and panels having been suggested by, or accurately copied from, existing remains, except the ceiling, which is a design of the artist, and not in character with the lower parts; indeed, there is no authority for any ceiling in the Pompeian style.

These decorations cannot be regarded otherwise than as eminently successful; it is, however, to be regretted, that in the frescoes we find the same passage illustrated by more than one artist; their diversity of style, moreover, is the more apparent by the oneness of feeling which exists in the minor embellishments. We have now to observe that, in these works, not less than twenty-one artists have been employed; and the other decorations have been executed by not less than fifteen others professing various departments, and commercial firms of established reputation; and, with two or three exceptions, all are native artists. Our description of this pavilion shows that nothing in the same exquisite taste has ever been executed in this country; and, as an example of what British artists are capable when the opportunity is presented, we trust that it will realize the intentions of her Majesty and his Royal Highness, by promoting a feeling for high-class decoration, and thus call forth the powers of our artists, of whom we are now more than ever justified in saying, that, to whatever department they devote themselves, they are, at least, equal to any others in Europe.

THE ORNAMENTAL DESIGN OF THE ANCIENT MASTERS.*

If we had no other evidence of the exertions of other schools of Art in the cause of design, their elaborate and voluminous works on this subject, which have now, during a series of years, been following each other in rapid succession, were of themselves sufficient to proclaim their patient labours. The foreign journals teem with announcements of research, undertaken with a view to make known every existing relic of intelligent design, not in any particular country, but in every one which acknowledges any taste for the beautiful. It is by the publication of such works that we become acquainted with the particular character of design that may have prevailed at any signal period; and taste is ameliorated by the opportunity of considering the works of one master with those of another. Compared with the vast resources on the Continent, we have scarcely anything of our own; we must therefore seek information from the works of those men whose talent has been patronised into excellence, with the hope that we ourselves may ere long, by such appliances, approach that same excellence.

At the bottom of the column is the title of one of these valuable works, which appears in numbers, having already reached the twenty-fifth. From the manner in which these numbers are brought forward, it is evident that they are intended for extensive circulation among those who practise Decorative Art. In accordance with the descriptive title, we find the work comprehending fragments of rich design applicable to every material capable of receiving embellishments—architecture, interiors, furniture, jewellery, and articles

of personal ornament, plate and all objects formed of the precious metals, productions in all other metals, glass, china, and the entire class of textile fabrics. The work appears in large quarto, each plate generally presenting many examples of a like style grouped together—all simple extracts of elegant adornment, which may be repeated precisely after the model, in the same material or modified according to taste, and applied to another object and material. Here are already shown the works of a numerous list of those artists whose ornamental productions have ever been held in the highest estimation, and even many very beautiful designs brought forward anonymously, because their authors are unknown. So comprehensive is the work that many of the names of these accomplished decorators will be new to even those extensively acquainted with the ornament of the best periods; others will, of course, be met with the familiarity of old friends. The works of H. Janssen, who flourished towards the middle of the seventeenth century, are distinguished by their grace and elegant lightness, especially the pendants and florid supports which his designs supply. The works of Virgile Solis, who lived in the middle of the sixteenth century, supply many beautiful and most elaborate designs, applied to the enrichment of gold and silver work, as cups and ornaments. There have been several Spanish painters of this name, but this designer lived before their time. As applied to similar material, there are some masterly works of Bernhard Zan, who flourished, perhaps, somewhat later than Solis. One of these is presented in a cup and cover of most ingenious workmanship. We have also, of this period, most skilful compositions of Stephanus; and, of a later period, those of Ducereau, Daniel Marot, Kilian, &c. &c.

Since now the Government has done something for design, it is earnestly to be hoped that designers will do something for themselves. This hope we express on the very best grounds, after having seen the admirable decorations of her Majesty's pavilion. The profession of design has not been held among us at its proper value,—a circumstance arising from many causes which it were now better to endeavour to remedy than uselessly lament. It must be gratifying to our designers to know that, in comparison with the works of foreign

artists who have been selected for their presumed excellence to execute decorations in this country,—it must be encouraging to them to know

* Ornaments des Anciens Maitres: des XV., XVI., XVII., et XVIII. Siècles Recueillis. Par Ovide Reynard, et gravés sous sa direction par les meilleurs Artistes. Paris: Publié par A. Hauser, Boulevart des Italiens, 11. London: Gambart, Junin, and Co.

Blondus fecit et exc: Amsterodam

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that the works of these selected artists are inferior to theirs; and this is the initiative of that cultivation which we so unceasingly recommend to them. If we have so fair a commencement we shall ultimately exchange at par, nay, at a premium, our works with those of the best schools; but to this end, regular education being now proffered to designers, it is necessary that they should do something for themselves. Advantages hitherto unparalleled are now open to them. At an insignificant cost they may possess everything at all estimable that every artist has done, without, be it borne in mind, the years of anxious research and labour which the collectors of these materials have passed in obtaining them,—and without which the student could not have procured them for himself. What, after all,—and we do not in anywise degrade sculpture by the question,—what are the Elgin Marbles but Decorative Art of the highest class? What but Decorative Art, the inimitable compositions of Ghiberti on the doors of the baptistry at Florence? Among the last labours of the excellent Thorwaldsen were those of embellishing the public works of his native city; and this not solely by the exercise of his abilities as a sculptor. A brilliant array of names might be cited to show that there is no limit to the education of the artist—as long as the faculties of the mind exist unimpaired it must be supplied with new ideas. The frescoes of Raffaelle—of Michael Angelo—are not less Decorative Art than the sculptures of Phidias. To the designer so called—if he have qualified himself by that indispensable part of his education, the study of the human figure—the career of mural painting and bas-relief is open; in either of which departments he might rise to a consideration equal to that of the most eminent painter or distinguished sculptor. We would insist upon the axiom, that in Art there is no limit to education; this has been the expressed opinion of every great artist. Thorwaldsen never expressed himself satisfied with more than one or two of the productions of his long career, because there was, as he said, something which he had yet to learn. It is a necessary part of the education of the accomplished decorator, to study the works of eminent predecessors; and to this end every facility is now presented by means of the publications to which we allude. It is true many men of superlative genius have arrived at distinction from the study of Nature alone—but for this the necessary mental combinations are rarely found. Ancient artists composed from groups of natural flowers, and studied from living animals; but these studies constituted only a part of their education: they were otherwise accomplished in the highest branches of Art. Modern French designers imitate this example; but they understand botany and the principles, and even practice, of high Art: hence the excellence of their designs. Our own admirable Gibbons sat down in the school of Nature, and with every qualification to benefit by the precepts of his instructress; of this school also was the carved beechen cup of the "divine Alcimedon," which Menalcas boasted as his entire wealth to stake against the heifer of Damœtas, who also boasted the possession of two carved cups—the work of the same exquisite artist—of which, says the shepherd—

"Et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit sylvasque sequentes."

Of the precious works of Alcimedon, or any other wood-carver of that period, we know nothing; but we are assured that neither these nor any of subsequent times have equalled the productions of Gibbons. Such was the education of the Decorative School of Raffaelle that we find some of them practising as architects—the Palazzo del T, for instance, at Mantua, was the work of Giulio Romano, who was subsequently invited to superintend the building of St. Peter's, which, however, he did not live to undertake. Pierino del Vaga sometimes worked at the stucchi and arabesques with Giovanni da Udine, and sometimes painted chiaroscuri with Polidoro da Caravaggio, while the two latter were equally capable of assisting in higher departments than they commonly professed; and hence the excellence of those decorations will be handed down as models of arabesque so long as there shall be a taste to appreciate graceful composition. It is by the study of well-selected relics that we must endeavour to improve our design. From the work we mention we present a few small examples of its contents, selected rather with regard to their adaptability to our page than as a fair specimen of the engravings, many of the designs being large and highly elaborated. It is not because a design has appeared as an arabesque that it must necessarily be arabesqued again, but it may be employed for a silk or cotton fabric—thus using such compositions either entire, in part, or merely suggestively, in every branch of Art or Manufacture to the enrichment of which Art is called in.

We look back to the productions of the 15th and 16th centuries, as models whereby to enhance the value of our own, because the history of that period describes a regard for Art which exceeded appreciation—amounting even to a passion which extended of to personal attire, insomuch that it was studied with a view to pictorial effect. It was applied to the embellishment of all objects, descending even to those of common domestic utility. The enamels of this time, especially those of Limoges, are exquisite in design and embellishment. The highest prices were paid for engraving plate, vases, weapons, and armour; and psalters and missals were illuminated in styles the most sumptuous that could be devised. The demand for richly-set jewellery—engraved crystals and precious stones—medals—articles of utility and personal ornament, inlayed with gold and silver, besides innumerable objects all highly ornamented, for which the most lavish prices were paid, called forth an entire galaxy of talent, and we now justly look back with respect to a period, to equal the magnificent remnants of which we cannot hope, save by a creation of the same tastes by the same means. The vivacious and variously accomplished, but egotistical Cellini was the mould of form to a large class of imitators; his name remains to us, but theirs are forgotten—while their works are published as those of "*maitres inconnus.*" We are undoubtedly in the rear of the Continental states, in matters of design as applied to the Useful Arts; but perhaps not so much so as might be roughly estimated from the mere consideration that Schools of Design are, we may say, comparatively ancient institutions in every considerable town on the Continent; and there the education of the pupils is modelled, as it were, on the acquirements of the great artists of times past. They mould and form designs so perfectly as not to be surpassed by professional sculptors, and draw with the taste of skilful artists; and of such are the productions of which we have spoken, those elegant designs which constitute this laborious compilation of M. Hauser. In addition to the smaller cuts from this work, we are enabled to present one of the entire plates. Thus, from such specimens, its character may be well understood as containing a most comprehensive collection of designs, brought forward in such a manner as to be valuable only on their own account, and not on that of any accompaniment. To the entire circle of objects which they have already adorned, they are again applicable, though it were better that such examples should be employed as correctives and stimulants, than be repeated in their existing forms.

THE GOVERNMENT SCHOOL OF DESIGN.

THE increased attention directed of late to the Government School of Design is evidently the result, not so much of the personal matters therewith connected, which have found so wide a report, as of a growing consciousness in the public mind that great national interests are involved in the success or failure of the management of the Institution.

It is this conviction which calls into play one of our most earnest wishes in regard to the conduct of our Journal, namely, to elicit—as far as its influence will permit—increased zeal, on the part of manufacturers, in furthering the cultivation of the Fine Arts, not only as a source of individual gratification and aggrandisement, but as a patriotic exertion for a great common good. It is a confessed vice of our system, that, outstripping as we do all other nations in the application of industry, excelling in the perfection of workmanship, and in the ingenious apportionment of SCIENCE as an aid to manufacture, we nevertheless fail in matters of TASTE, unless when we engraft foreign shoots upon an English stock! It was to afford one certain means for the extinction of this defect that the Government instituted, only a few years ago, the School of Design. As with all attempts to introduce extensive changes in education, this met with opponents, either open or secret; and, what is still worse, the latter category has included some of the men whose duty and business it was to foster, by every means in their power, the reputation of the rising school. Manager succeeded manager, and the school underwent many modifications, till at length, under the judicious and energetic exertions of the present Director, its discipline, variety of studies, and the admirable management of its accommodations, demand approbation. We rely not solely on our own opinion, founded though it be on careful scrutiny, but we base our confidence on that of manufacturers and artists, with whom our duties bring us into frequent communication, when we affirm that this Institution is at the present moment pursuing a course which, however liable to some objections, is *pre-eminently calculated to bring out the energies of the classes for whose special benefit it was designed.*

To many it may not occur to consider the vast variety of trades with which the students in the Metropolitan School of Design are connected,—a matter which bears strongly on one of the questions agitated respecting its mode of management. To sum up those occupations which readily recur to our memory, we may mention, as inscribed on the drawing boards, those of decorators, modellers, paper stainers and designers, upholsterers, iron workers, stone and wood carvers, die sinkers, lithographers, seal and wood engravers, chasers, silk manufacturers, porcelain painters, designers for lace, glass, carpets, calicoes, architects, engineers, glass-stainers, embroiderers, &c. &c.

Many of these have ramifications into minuter branches of the same denomination; and we would ask of those who suggest "practical" (so called) instruction in the various manufacturing arts—How is to be accomplished under one roof—nay, in one moderate suite of rooms—such a gigantic scheme as would comprehend the suggested method of instruction? Let us ad-

mit that the presence and working of the smith's forge, the potter's wheel, the weaver's loom, the lithographic press, and other practical means of instruction of a valuable kind, would be essentially desirable as has been represented; before we blame the conductors of the present School of Design for their absence, we must show that the scheme of their introduction, under the accommodation to be obtained, is itself practicable. The acknowledged usefulness of a thing *per se* is also to be considered in reference to its cost; and we venture to affirm that the present feeling of the country would not be in favour of the extensive grants to Schools of Design as plans of such magnitude would render peremptory. That wide and comprehensive schemes *have*, however, been laid before the proper quarters, our information induces us to affirm; but it is sufficient for the vindication of the present direction, that what *is* in action "works well." It is manifest that the special objects of the School of Design are the instruction of the class of workmen, of a class, indeed, hitherto but slightly found in England—led by circumstances to early manual labour, yet called by their occupation or by their innate and conscious talent to the cultivation of a knowledge of Art. It is by affording this knowledge as widely as possible that the School of Design fulfils its greatest mission; it is by allowing the irrigation to spread through an infinity of channels that the great field of labour will be made fertile. The main thing to be achieved is to imbue with sound principles of Art, in constant reference to their industrial occupations, the masses of young men who in the course of a few years pass through the process of instruction. Thus, with the view of further accomplishing what cannot be done at present in the School itself, the "lending library" is furnished with books of science, art, and general literature, such as cannot fail to reflect valuable light on the minds of those who peruse them, while the cases teem with works of reference, which, as being of extreme pecuniary value, and of large size, are reserved for less general but free inspection. The present Director has likewise arranged, and been enabled greatly to add to, the museum of casts and stuffs, which illustrate the progress of ornament, and has instituted distinct new classes for studies hitherto practised either slightly or not at all.

We know that in the French metropolis, where special information for particular denominations of manufacture has been required, *special* schools have been instituted, but the main education at the Ecole Royale is of that general character required by "ouvriers qui se destinent aux professions mécaniques." Mere argument, after such example, is needless. We are glad to see the London School following, with such manifest success, the bright example of its Parisian predecessor of nearly a century's standing, convinced that the widely-spread skill and knowledge which have given fame to the productions in bronze, in jewellery, silks, and other manufactures of Paris, will not be followed at an unequal pace by those who carefully avail themselves of our School of Design. Let, indeed, the schools of MANCHESTER, GLASGOW, BIRMINGHAM,* &c., be conducted constantly with even minute reference to the more staple manufactures of the locality; and should a School be established, as circumstances render desirable, in the POTTERIES, there also, of course, the argument would peculiarly apply; but we are convinced that in LONDON the grand thing is to supply to ardent youths such a stimulus to artistic knowledge, such a means of cultivating it on a wide scale, as shall render them competent artists, into whatsoever branch of manufacture ultimate events may lead them. The duties of this School are of the highest kind and the greatest importance. The most enterprising are generally to be found in the metropolis; and from among them may be expected to proceed such as are to spread a deeper knowledge, and excite a finer taste, should they be led by interest to the workshops of the provinces. We find that at the London School young men are present from the most distant parts of the kingdom; and, under the method of instruction there employed—adapted to bring out latent talent of any kind, by a generalised method of instruction, what eye can foresee the effects which a score of years may produce in the different branches of our manufactures!

The present School of Design is, therefore, evidently marked by two important public functions: first, the extension of knowledge in Art, and consequent improvement of taste, *among the working class;* and, secondly, the supply of the most liberal means to DESIGNERS for cultivating such studies as may facilitate their progress. Suggestion may follow suggestion for improving this or that portion of the scheme; fertile fancy, aided by the spur of personal ambition or partisanship, may stir up reasons for changes in order to have an opportunity of railing against the Director; but there is an appeal which is stronger than words—an appeal afforded by the constant attendance not only of a host of incipient students, but of a number of young men who have acquired practical knowledge in the workshop, and who yet continue to appreciate the benefits of the instruction at the School of Design, notwithstanding open and insidious efforts to decry it. Loose assertions do not interfere with facts. The School of Design is *not* "a mere drawing academy." The School *does* include numbers of artist-workmen, whose designs have been sought after and purchased by manufacturers; some of them are workers of silver, and carvers, in the principal houses in London; and, moreover, from among its class of decorators emanated the excellent arabesques in fresco at the Pavilion in Buckingham Palace. Let us, then, suggest to our manufacturers to test for themselves the system of the School. Much, we need scarcely say, of the success or failure of this great step towards the cultivation of the taste of the country, depends on the appreciation bestowed by our merchants and manufacturers on the experiment made, under the sanction of Government, in this and the other great cities of Britain. The support of such efforts lies within their power, and appeals to their self-interest; but we should be sorry to rest alone on such a ground, since it is evident that we may combine with the more selfish appeal the claims arising from the benefits and happiness which this enlarged cultivation of the feeling for Art is calculated to bestow on the whole community. It is a common attribute of all works of Art to a reciprocal pleasure on the producer and the spectator. He, therefore, who makes their action on mankind the source of his own pecuniary profit, may not the less be conscious of the ennobling feeling that he is a worker of one of the main-springs of civilization. There are two or three points which, in furtherance of this great national object, we would venture to urge on the attention of our manufacturers. Let them bear in mind that the cultivation of highest Art has ever led the way to the best achievements in ornamental design—the same main principles regulating both. Hence we would infer the importance of a *general and liberal support of Art in all its ramifications.* The chief Exhibition in each great district of the provinces manufacturers should regard as spreading the germs of a taste which reacts on the productions of the weaver, the potter, and the smith. Fine perceptions awakened by the work of the painter scan, with a closer scrutiny than before, the humblest designs propagated by the exertions of the operative. The beneficial influence of an earnest personal attention to the interests of the several Schools of Design will perhaps be still more manifest. All young men are open to the feelings of emulation, and the excitements of applause from their neighbours and superiors. Instead, therefore, of cavilling at this system or that, the wisest course is evidently to develop with care such means as Government assistance and local contributions afford for the furtherance of general design. Imbue the student of the working class with the general principles of Art, give him the means of executing his thoughts, and we have no fear for the rest. Well was it remarked in a discourse,—obligingly forwarded to us by M. Belloc, Director of the School of Design at Paris:—

"L'Art auquel on vous forme est celui que vous pouvez traduire dans toute matière. Si vous pouvez trouver le chiffre des combinaisons et des figures que donne la ligne droite mêlée avec la ligne courbe, vous aurez le chiffre de vos moyens d'action; quant à votre matière c'est toute la nature."

We hope that we have called, with sufficiency of influence, the earnest attention of Manufacturers to the practical working of the Schools of Design, and to the collateral importance of their support of the Fine Arts. The establishment of Institutions like these offers to the philanthropist matter for speculation of the most pleasing character. Affording a *scheme of education* divested of all the doubts and differences that spring up on other occasions of a similar nature, they present towards the amelioration of national character one efficacious means which cannot but excite the proper self-applause of those who lend a helping hand. In confirmation we cannot do better than conclude by another citation from the oration just alluded to, which points beyond commercial considerations,—all-powerful though they be,—to the advantages society derives from this extension of mind:—

"En rapportant ma pensée sur les chefs-dœuvre qui, à l'exposition derniere, se disputaient l'admiration du public, j'aimeà considerer aussi, et même avant tout, combien l'homme, artisan de tous ces ouvrages, ou savants, ou gracieux, doit s'ameliorer, se grandir et se modifier heureusement par la vertu même du talent qu'il lui a fallu pour les exécuter. Oui, Messieurs, tout en reconnaissant que l'augmentation d'aisance due a un travail meilleur contribue pour beaucoup à l'amelioration que je signale, *il faut encore en rapporter la plus grande part au developpement de l'intelligence qui, en revellant de jour en jour dans un plus grand nombre d'individus le sentiment de la dignité humaine,* ELEVE PROGRESSIVEMENT LE NIVEAU MORAL DE LA SOCIETE."

* Some remarks concerning the proceedings of the Provincial Schools may be properly introduced here. The "Birmingham Gazette" published a detailed report of the annual meeting recently held in that great town of the Factories; and refers to the proceedings in the following gratifying terms:—"We have observed with sincere satisfaction the gradual but sure progress of this most useful Institution, which bids fair to confer important benefits on the inhabitants of this town. We feel confident the manufacturers, and all who wish well to the town, will not long withhold their cordial support from it. The manufacturers will see the advantages resulting from a higher degree of cultivation being communicated to our designs for articles of trade; the advocates for a reduction of the hours of labour will rejoice to see an elegant and useful mode of passing the evening hours offered to the young of both sexes; and philanthropists generally will view with satisfaction the extension of a branch of education calculated to refine the taste and draw forth hidden talent." The Committee "are able, with great satisfaction, to advert to the circumstances of the past year, as affording a proof that the expectations of advantage to a large portion of the persons engaged in trade and manufactures, by the adoption of the present system under which the Society is working, have been fully realized;" and they bear testimony to "the invariable attention, industry, and good conduct of the students,—fully bearing out the anticipations of those who augured moral results might be reasonably looked for from the enlargement of the plans and operations of the Society." We learn with great regret that the School is about to lose the valuable services of Mr. Dobson, the Master, whose state of health compels him to visit Italy. With the sentiment conveyed in the following passage from the Report all who know Mr. Dobson publicly or privately will fully concur:—"The length of Mr. Dobson's services, measuring by time, has been limited; of their value and importance the Committee are deeply and fully sensible; and, in communicating his resignation to the subscribers, they desire to add to it the expression of their cordial wish that his future career may be attended with that success to which his skill and talent, no less than his assiduity and courtesy, have entitled him." At the close of the meeting the students presented to Mr. Dobson a splendid Silver Palette, enclosed in a morocco case. The palette bore the following inscription:—"Presented to W. C. T. Dobson, Esq., Head Master of the Government School of Design, Birmingham, by the Students, as a testimonial of their esteem and regard for his valuable services during his management of that Institution. May, 1845."

CORRESPONDENCE.

THE HERALDIC BLUNDERS.

SIR,—Since the exposition in No. 80 of the ART-UNION, for May last, of the egregious errors in what are called the Heraldic Decorations of the exterior of the New Houses Parliament,—many of which had before been pointed out to her Majesty's Commissioners upon the Fine Arts for decorating the new building,—I was very much surprised, upon looking at this beautiful edifice the other day, to find that the exposure has had but little effect upon the blundering would-be-thought herald to whom the direction of these material decorations has been confided.

It appears that additional buildings have been since erected at the end of both gables, and it will be scarcely credited that some of the most ridiculous, nondescript charges have been repeated on the additional shields which have been there placed in uniformity with the rest.

This has been done in the very face of the former exposure of these absurdities, and shows such a determined resolution to persist in error that I am wholly at a loss for adequate words to express my indignation at such consummate effrontery. Surely, if heraldry is to be introduced as an appropriate ornament to any building, public or private, it should be correctly done, and not left to the management of any ignoramus in the science to devise nonsense, and render it contemptible and ridiculous. Architects who know nothing about heraldry themselves, should, for the sake of their own credit, carefully select those who do understand it, and not leave it to any pretender in the science who may by chance fall in their way, or whom, from interested motives, they may be induced to select.

The only effect which the late exposures seem to have had on the obstinacy of this ignoramus in heraldry,—and which, so far, is some little acknowledgment of the former errors and absurdities,—is, the leaving of ten of these additional shields placed on the continuation of the gable farthest from the bridge, blank, or without charge; and it is very much to be lamented that such was not adopted in many of the others, which would have been far better than the nondescript, absurd, whimsical inventions of his own brain.

Another alteration attracted my notice. The crowns which surmount the newly-erected shields on the addition to the gables of the building (though still evidently intended to represent regal diadems long before anything of the kind was worn or introduced into England) is the placing of something like laurel leaves, set upright upon the rims or fillets. This may certainly be considered an addition, if no improvement; and I much doubt whether this will add any laurels to the brow of the inventor who has attempted so much to improve heraldry.

Above, I give a sketch of the devices introduced upon two of the recently-erected shields,—the absurdity of which may amuse the reader, if they do not add to his knowledge as a herald.

Yours, &c., W. BERRY.

TRAFALGAR-SQUARE.

SIR,—As Sir Robert Peel has acknowledged that, "in Trafalgar-square the most magnificent site in Europe had been thrown away," it would be well for those who have the power, to apply themselves to its improvement, rather than indulge in unkind reflections and useless lamentations. The finishings that are yet to come to the base of the column, as it is understood, in the shape of a couchant lion at each corner, a statue to correspond with Chantrey's George IV., and some other final adjustments, may perhaps, when done, have the effect of harmonizing quantities, and much improving the general effect of the quadrangle. The basins in which the "*too-much-abused*" fountains stand are certainly too large, and make the said fountains, in themselves well designed, too small; and the row of stunted posts that run in a straight line from east to west, at the lower end of the square, are very injurious to the *tout ensemble*, and should be removed.

The great misfortune is the Gallery—so called; for, though the rooms are not bad for the purpose intended, it is not a gallery, and whoever visits it as such must be disappointed. As a building, however, it is surely capable of very great improvement—by simply giving an appropriate and proportionate body to the portico and wings. Abolish the cupola, and carry up the central part of the structure to a proportionate height, and the whole together would then, instead of presenting as now an insignificant appearance, take its proper place in the general mass which this magnificent site presents, and the whole effect, as the writer presumes, be greatly improved.

In compositions on a large scale the ruling feature, perhaps, is a harmonious distribution of quantities; and to that point these remarks are, with all deference and sincerity, directed. DELTA.

PICTURE DEALING.

SIR,—Among the various valuable information afforded to the public by the ART-UNION, there is none more interesting, none more important to the artist and the lover and patron of Art, than your efforts to expose the fraudulent attempts that are made by unprincipled men in respect of picture-dealing. I had hoped, ere this, to have seen in your columns some report of the case of Archbut *v.* Pennell, tried a few weeks ago, in the Court of Exchequer, before Sir F. Pollock. It was an action brought to recover moneys advanced by the plaintiff to the defendant (both picture-dealers), upon pictures from time to time deposited with him; and which money, if not paid back, might be considered as for the purchase of the pictures. The pictures were stated to have been originals, by the various masters whose names they were said to bear. On the trial it was proved, by the evidence of Mr. Farrer and other competent witnesses, that not one-fourth of the pictures were the production of the artists by whom they were said to be painted; and the pictures supposed to be worth £700 or £800, and which, if genuine, would have been worth £1000 to £1200, were in general stated to be really not worth more than about one-tenth of the nominal value at which they had been priced. Another startling fact elicited from one of the witnesses, the plaintiff's son, was that an artist named Wilcox, and after him another named Butler, had been kept in his (the plaintiff's) employ, and who were much engaged in copying pictures; that Wilcox copied among others a large picture of Constable, which was sold by auction in 1843 or 1844, and that Butler copied a great many both of Constable and Barker, of Bath, which pictures were sold as the production of the artists whose names they were said to bear. Another important feature of the trial was the opinion of the learned Chief Baron, before whom the cause was tried,—that the name placed against a picture in a catalogue, &c., could not be taken as a warranty (in the paper containing the transaction which gave rise to the trial, the pictures were all named in it):—it was to be considered as implying the picture was after that master, or of that school or class; inasmuch as it would be almost impossible to prove that any picture painted many centuries ago was indeed the production of a certain individual artist.

These things when known will, I think, tend to render purchasers cautious how they purchase pictures, either of ancient or modern masters; and will show the prudence in the one case of buying, if possible, from the artist himself, and in the other of purchasing only from those whose known judgment and high respectability would render imposition all but impossible.

I remain, Sir, yours, &c.,
J. H. M.

OBITUARY.

MR. ANDREW PICKEN.

WITH sincere regret we record the decease of this promising artist, and very amiable man, at the early age of thirty,—ere he could fairly have hoped to receive the meed due to years of meritorious and unremitting toil. Mr. Andrew Picken was the second son of the late well-known and highly-respected author of that name. An early predilection for the Arts induced his father to place him under that accomplished artist Mr. Louis Haghe, to acquire a knowledge of lithographic drawing—then but little noticed in this country; and under Mr. Haghe's able tuition he soon attained considerable proficiency. But an ardent desire to excel caused too close an application at his early age, and, it is feared, laid the foundation of a delicate frame, and of that illness which brought his life so prematurely to a close. He ruptured a large bloodvessel in the lungs, and with difficulty recovered. Frequent and severe returns of his disorder subsequently brought him repeatedly to the brink of the grave,—thus baffling hopes of distinguishing himself in a higher region of Art, which he was known to have indulged with all the earnestness of a high and enthusiastic spirit. Ordered by his physicians to try the climate of Madeira, in the hope of prolonging his life, it was on this occasion—(in 1837) during a sojourn of more than two years on the island—that he made the drawings for the work subsequently published under the title of "Madeira Illustrated." It is stamped with the impress of his mind—at once of a refined and elevated character; and, produced under such circumstances, it is only just to record that it offers no common example of an enthusiastic devotion to Art rising superior to the assaults of disease and other disadvantages. Its positive merits call for no mitigation of criticism from such causes; and the work is in all respects deserving of the high name it acquired. In varied expression,—of freedom combined with delicacy of handling, in fine contrasts, and the still rarer power of producing a harmony of effect, which brings the scene into vivid relief,—his original sketches show a skill, as well as truth to nature, such as we have not often seen surpassed.

Mr. Picken's merits were not entirely of an artistic character. The work is accompanied with interesting descriptions and useful details, drawn up from the journal of notes which he is known to have kept. He has shown that, to a large class of people, the island of Madeira presents features of interest which no other spot on the globe can offer; that it is the most desirable of all known residences for those suffering under, or in any way threatened with, disease of the lungs—a disorder to which the English, more than any other people, are peculiarly liable. The remarkable salubrity of the climate has now been tested, beyond a doubt:* it is found to be preferable to all others, not excepting the most favoured stations of Italy, to say nothing of the beauty and sublime grandeur of its natural scenery, perhaps nowhere exceeded.† Doubtless a number of sufferers, who never before dreamed of the possibility of deriving benefit from a visit to the island, will now avail themselves of the advantages offered by modern cheapness and expedition; and to no class of visitors should so useful and beautiful a work henceforward remain a stranger. To Mr. Picken belongs the praise of having been the very first who brought its attractions into full display in his "Madeira Illustrated," and in a manner combining fidelity to nature with artistic refinement and skill. It is only to be regretted that the illustrations are so limited in number,—a circumstance, however, which can excite little surprise.

Mr. Picken returned from his first visit to the island in 1840, but remained only a short time in England,—indications of his disorder having again manifested themselves. A second voyage only protracted his increasing sufferings. No longer indulging hopes, he finally, with the desire of dying with those he loved around him, quitted Madeira for London, where he breathed his last on the 24th of June, in the 30th year of his age, deeply regretted for his many amiable qualities, and a rare disinterestedness of character which endeared him to all who knew him.

Of Mr. Picken's ability as an artist, ample proofs are not wanting—in addition to the work on Madeira, now before us. In consequence of his having directed his attention to the development of lithography, from an early period of its commencement in England, he had, throughout a space of more than ten years, produced innumerable specimens, more especially in the landscape department of that art. Chiefly consisting, however, of illustrations to books of travels, and of private commissions, they cannot here be brought under notice. But those at all acquainted with the rapid progress and powers of lithography will, perhaps, not think it too much if we observe that his productions in the line he followed have not been surpassed in artistic feeling and spirit, combined with the more technical capabilities of the art.

* "Influence of Climate in the Prevention and Cure of Disease," by Sir James Clark, Bart., M.D. (3rd ed., Murray), wherein is appended a full analysis of the best thermometric observations on this point.

† An eminent traveller (Captain Marryat) says—"I do not know a spot on the globe which so much astonishes and delights, upon first arrival, as the island of Madeira. The voyager embarks, and is in all probability confined to his cabin, suffering under the dreadful prostration of sea-sickness. Perhaps he has left England in the gloomy close of the autumn, or the frigid concentration of an English winter. In a week he again views that *terra firma* which he had quitted with regret, and which, in his sufferings, he would have given half that he possessed to regain. When he lands upon the island, what a change! Winter has become summer; the naked trees are exchanged for the most luxuriant and varied foliage; snow and frost, for warmth and splendour; the scenery of the temperate zone, for the profusion and magnificence of the tropics; a bright blue sky; a glowing sun; hills covered with vines; a deep blue sea; a picturesque and novel costume;—all meet and delight the eye, just at the precise moment when to have been landed even upon a barren island would have been considered a luxury."

IMPROVEMENTS IN MANUFACTURED ARTICLES.

THE DESSERT CENTRE OF MESSRS. CHAMBERLAYNE.

We have recently seen, in the establishment of Messrs. Chamberlayne, of Bond-street, an exquisite centre-piece in porcelain, manufactured for Dwarkanauth Tagore; and we counsel our readers now in town, to pay an early visit to the Worcester-house, for the purpose of inspecting so fine a specimen of our advancing manufactures. We urge this with a conviction that, in many respects, its beauties will bear comparison with some of the choicest productions of Sevrès. In the illustration which we give of this article, although the woodcut closely approximates to the general form, yet it will at once be seen how impossible it is to convey anything like the beauty arising from a material so pearl-like and beautiful, as well as being covered with exquisite colour and gold. It will be seen that there is in the design an evident appropriateness to the object which it is intended to serve, and likewise to the individual for whom it has been made. There is great beauty in the perforated basket at the top, which is the receptacle for the fruit of the dessert, the rich colours of which, appearing at regular intervals throughout, will add much to the richness of effect. Below the basket, and resting round the centre column, are seated three Indian boys, playing on their native instruments; these figures are not only admirably in keeping with the whole design, and contribute much to the spirit and character of the composition, but they are in themselves a great advance upon the figure-modelling which we are accustomed to see from our potteries. And here we cannot help insisting upon the desirableness of our porcelain manufacturers putting within the reach of their artists more efficient means of education, so that we might be spared the infliction of such abortions as too often issue from their manufactories. Why not at once make strenuous efforts to promote the establishment of local Schools of Design, so that the intentions of Government might be fully carried out? The instruction of the Central School in Somerset House must necessarily be miscellaneous; but those established in the provinces are the places from which we may expect a particular application of the excellent system. We know that efforts have been made in the Staffordshire Potteries to establish a Branch School in connexion with the Central Establishment; and we know, likewise, that the project is viewed favourably by the Council at Somerset House; and we hope, at no distant day, that a most efficient Branch School will be started; we are the more anxious on this point, as this is a manufacture in which there is scarcely any limit to the application to the higher branches of Art, as it is necessary to cultivate an acquaintance with the beautiful in Art, not only in the decoration of the vessel, but in the form itself, which is susceptible of the finest development. Our readers, we are quite sure, will pardon this digression—a digression which it will be at once admitted points out the source of that artistic excellence which is the end and aim of all our labours.

Again recurring to the article under notice, we must point particular attention to the admirable composition of the base, which is composed of lotus leaves and flowers. There is great propriety as well as beauty in this arrangement, as, by the situation of these objects, no violence is done to nature, and the whole arrangement is, by their introduction, much improved. These objects are likewise beautifully coloured, and give, by their proximity to the figures, great richness—not only by harmony but by contrast.

In conclusion, we must enter our protest, once for all, against the introduction of the Louis Quatorze ornaments. We feel quite sure that they are unworthy of the rest of the design. Indeed, we are persuaded that the entire banishment of this loose and contemptible style would be to the advantage of Ornamental Art generally.

We hope soon to recur to the productions of Messrs. Chamberlayne: a house which affords reason to believe in the possibility of English artists fully meeting their continental brethren in the field of artistic excellence.

ART IN CONTINENTAL STATES.

GERMANY.—BERLIN.—*Anastatic Printing.*—Report says, that a process similar and contemporary with that of Messrs. Woods for the imitation, or rather reproduction in the smallest space of time imaginable, of old manuscripts in an immense number of copies, without injuring the originals, has been invented, and claims even a superiority to Messrs. Woods' process, as, after the reproduction of the facsimiles, with the exception of the tint of the paper, there is not the slightest difference between the original and the facsimile, which it appears is not the case in the invention announced in England.

MUNICH.—The manner in which the statue of Huskisson, by Gibson, cast in our Royal Foundry, is represented, as far as the drapery is concerned, has caused a diversity of opinion amongst our critics. Some consider it odd that the statue should appear almost deficient of drapery; whilst others, for an explanation of this circumstance, say, that it is perhaps intended for a sepulchral monument, which being the case, at the gates of death all worldly marks of distinction disappear. A decided opinion is prevailing in this respect, that public statues ought to be represented in the characteristic features of the costume of any period, for many reasons, one of which is the necessity of making a statue recognisable for any time to come in case of great revolutions of nature. Evidence of that circumstance is afforded by the many mistakes made in determining statues of ancient heroes, where the want of characteristic costume makes it impossible to fix the period of the hero or his name. This diversity of opinion, however, does not at all diminish the praise which is given to the statue in general. The colossal bust of Jean Paul Richter, to be placed before the house where he was born, in the small town of Wunsiedel, his native place, has lately been cast. It is after the model of M. Schwanthaler, and is a beautiful piece of Art. M. Stieler has completed his beautiful portrait of the King of Prussia. The splendid cycle of pictures in the Basilica, by M. Henry von Hess, who was assisted by Messrs. Schraudolph and C. Koch, with the exception of two altar-paintings, are finished. M. Schraudolph's representation of 'St. Boniface cutting down Wreodan's Oak' is magnificent. By M. Koch there are paintings commemorating the foundation of the bishopricks of Salzburg, Freising, Ratisbon, and Passau; and 'The Inauguration of the Fulda Cathedral by St. Boniface.' By M. von Hess are 'St. Boniface taking Leave of his Diocese for a Second Expedition, to Convert the Population of Friseland;' and the martyrdom of the same saint. The ornaments in the Byzantine style are by M. Schwarzmann. Among the newest publications the most remarkable are: "The Second Edition of Herder's Cid," illustrated with seventy woodcuts, by Eugene Neureuther, executed by the most distinguished English wood-engravers, *e. g.*, Thompson, Orrin Smith, Williams, Gray, Wright, Folkard, &c.: publisher, Cotta. M. Schreiner's "Zeichnungsschule" (drawing-school), containing a splendid collection of the most eminent heads from the grand historical paintings of Cornelius Schnorr, H. Hess, Hermann, Kaulbach, S. Schraudolph, A. Zimmermann, Palme, &c. &c., in crayon, has been published; the whole serves as a compendium or collection of model specimens for Schools of Design. Such an undertaking cannot be sufficiently applauded. [Of M. Schreiner see the ART-UNION Journal, numbers 79 and 81, under the head of Germany, in the reports from Munich.]

AUGSBURGH.—The "Allgemeine Zeitung" (in a report from Chiusi), says, that Alessandro François has gained considerable reputation through the discovery of ancient monuments; and, on the occasion of excavations in the vicinity of the venerable metropolis of Porsenna, lately found some very interesting objects, amongst which is, a very large golden fibula, with an Etruscan inscription. But of greater value, not only than the objects discovered near Chiusi, but than all that have ever been brought to light from Etruscan necropoles, is a vase with black figures on red ground, together with red and white tints, and very careful designs. All is of the purest ancient composition, and will, no doubt, form one of the most beautiful objects in the Florentine collection of ancient vases. There are upon it at least 115 quite legible inscriptions, together with nine very exquisitely represented mythological compo-

sitions, which serve for an excellent illustration of a great many dubious facts in epic poetry. The Tuscan Government liberally allows every antiquarian to dig for ancient monumental objects on any spot which may be considered to contain such. There is no doubt that Tuscany abounds in such hidden treasures, whilst discoveries of this kind must be made in the Levant at enormous expense.

PRAGUE.—A colossal monument, 75 feet high, is about to be erected to the memory of the late Emperor Francis. The equestrian statue of the monarch, in the Bohemian coronation garb, surrounded by 24 small figures representing the Bohemian territories, capital, &c., will be placed under a canopy supported by four columns, and terminating in a pierced spire.

VIENNA.—The Exhibition of Modern Paintings, containing only works of native artists, has displayed a great deal to the *eye*; very little, or almost nothing, to entertain the *mind*. The population who come to this particular species of *fancy fair* is generally merely addicted to coarse tastes. A view is preferred to a sketch, and a sketch must exhibit real life in gaudy colours and extravagant tints. The Viennese will have a *show*, and they regard as such, an exhibition of the Fine Arts; thus to see their works purchased rather than justly estimated must be the leading view of the respective artists who do their utmost to please the sight; and many, it must be confessed, succeeded in showing nature in faithful representations, chiefly in views in Austrian landscapes. A first-rate master in landscape-painting is Ender Thomas, whose representations of Italian scenery are celebrated. The works of Joseph Gerstmaier, Francis Barbarini, Frederic Loos, Joseph Hoeger, Anthony Hansch, and of a few others, are justly admired. The landscapes of Joseph Feid, A. Altmann, and Fischbach are highly poetical. It is but just that, in a country where dahlia-shows are so much in vogue, the art of painting should devote a great deal of its exertions to representations of objects in the kingdom of Flora; and, as chiefly woman is concerned in all that is connected with the idea of flowers, lady-artists have most contributed in this *fair branch* of the Fine Arts, *e. g.*, Rosalia Amon. The fair sex should take the advice—

"Sumite materiam vestris qui pingitis æquam
Viribus"—

—and devote themselves only to this kind of painting. In passing over to animal painting we meet very agreeable works of Frederic Gauermann. As people who are fond of show are generally delighted with viewing themselves, portrait-painting is highly cultivated in Vienna. Fashion is nursing the art; the wonders that are produced in this branch of painting are generally rooted in worldly profit; skill has by far more weight and influence than the true spirit of Art; for which reason a great many of these productions come under the dignity and character of *Charles Surface's* collection of portraits of grandfathers and grandmothers. The specimens of Schrotzberg and A. Einsle attracted great attention. The spectators were vastly pleased with the representations of incidents of common life (genre painting), by F. G Waldmüller, Eybl, Edward Swoboda, F. Treml, William Richter, Frederic L'Allemand, and a few others. Historical painting is almost entirely neglected,—a few pieces of religious subjects excepted, by Leopold Kupelwieser, and Charles Hemerlein. The Fine Arts are too little patronised in Austria to become productive of grand historical works. That freedom of thought which leads to the development of genius, and which is only to be compared with the full liberty of the press, has no scope in a country where only the materialism of life is the object of the time, and the final end and aim of too many of the wealthy and noble, who neglect, therefore, to patronise a more highly-spirited development of the Fine Arts.

Pompeian Painting.—Herr Rottmann, a celebrated landscape-painter, having visited Greece, has obtained information of a curious process which will most certainly lead to considerable results. While exploring the ruins of a church at Sicyon he found therein some remains of painting, which, in all probability, may be dated from the third century of the Christian era. He examined the ground upon which they were painted, and found it contained a substance being apparently a mixture of hemp and mortar; this appearing very singular, he made inquiries respecting it of a painter at Athens, who gave him an account of a curious process, which is even now sometimes employed in the East. The Bishop of Corinth being in possession of a manuscript relative to this subject, Herr Rottman solicited the loan of it, which request being granted he made the following extract:—"After the wall has been properly prepared by being cleaned and made very smooth, the wet plaster is immediately spread over with linseed oil. After some time, when the wall has absorbed all the oil, the same is repeated until the plaster will receive no more. The necessary colours are then applied with water, and at the expiration of a few days, when the wall is perfectly dry, it is rubbed over with a woollen cloth, which produces a lustrous and shining appearance." Kreuter, the architect, made experiments in this process on the palace belonging to the Count of Schönborn, on the side the most exposed to the changes of the weather, and obtained remarkable results. Three points are mentioned by him as the principal ones upon which the production of a beautifully smooth and shining surface depends:—1st. A very fine smooth plaster, without gypsum, and also without the slightest mark of the trowel. 2nd. That the wall, when finished and perfectly smooth, must be plentifully supplied with oil before the plaster begins to dry, and this must be contined until it will absorb no more 3rd. When these two grand preparations have been properly performed, then comes the principal precaution—a knowledge of which can only be obtained by practice and attention—namely, to ascertain when the wall has attained such a state of desiccation as to allow the painting to be rubbed without fear of injury. This is the most important point; because if the rubbing commence too soon the colour will be effaced, and as the wall becomes dry it will not have that beautiful brilliancy which it would receive if done judiciously; neither do all the colours require equal time for drying: for instance, cobalt and yellow ochre may be rubbed sooner than the red colours. By proper attention to all this process, extraordinary colour is produced, which presents the most splendid brilliancy, and is quite equal to the Pompeian wall. If colours without caustic matter be used, and thinned with a little white naphtha, then the artist may paint on it as he pleases. These experiments are still continued, and may produce some excellent results, of which we shall give due information.

FRANCE.—PARIS.—The prevalent taste in the architectural improvements of Paris may be said to resolve itself into very opposite styles—that of the twelfth and thirteenth centuries on the one side, and on the other that of the Renaissance; both of which being carried to extremity—forcibly, on the one hand, revert to a period of barbaric Art; and on the other to the character of a time which, with our best efforts at progress, we have not yet been able to rival. We have from time to time noticed the progress of the works in the churches of Paris, and described those of St. Germain des Prés, St. Germain l'Auxerrois, of St. Denis, and others. The whole of the interior decorations of some of these are variously painted—flowers and foliage are represented on the shafts of the pillars; and all the superior embellishments, statues, painted glass, and other paintings are in the style of the twelfth and thirteenth centuries. Notwithstanding the yet effective taste for antique architecture, it is yet surprising that in Paris such a feeling should have arisen, where, in the memory of those professing such taste, nothing but Pagan Art was taught. This is, however, one of those extremes of which we have here so many examples—equally in things great and small. It is an excess of that principle which maintains the supremacy of early Art. Among the architects whose works are most conspicuous in Paris are M. Gau and M. Hittorf, both of whom are natives of Cologne, but Parisians by education. The predilection of the former is strongly in favour of the architecture of the middle ages. It is to him that the erection of the new church in the vicinity of the Invalides is confided. This work is not yet commenced; the plans, however, are prepared. The position, on the contrary, assumed by M. Hittorf is more favourable: his name is connected with many of the most considerable architectural projects in Paris. A great part of the Place de la Concorde was planned and executed by him—he designed the candelabra here, and the fountains; also the elegant fountains in the Champs Elysées; he built the Cirque Olympique, besides numerous other edifices, domestic and otherwise. If evidence of his powers on a grander scale be demanded, it is only necessary to turn to the Church of St. Vincent de Paul, which in 1824 was commenced, according to the ground plan of Lepere, but continued and finished for the most part by Hittorf, who has conducted the work since 1831. The site of the Church of St. Vincent de Paul is one of the most advantageous in Paris—rising twenty-five feet above the Place Lafayette, an elevation of which the architect has skilfully availed himself. The façade occupies in the whole a breadth of 116 feet; and the towers rise to the height of 170 feet, in which are niches intended for statues of the Apostles Peter and Paul; and the parapet of the terrace receives the statues of the Evangelists, by the sculptors Barre, Brian, Foyatier, and Valois; and allegorical statues of Faith, Love, and others, for the exterior, are by Nanteuil. The interior is approached by fifteen steps; and at the entrance will appear the Trinity, executed by Jollivet, in enamelled lava, and surrounded by a series of subjects from scripture. Three entrances lead into the interior: the largest, being in the centre, is richly ornamented in bronze, with impersonations of the Saviour and the Apostles. The former is placed in the centre; and the disciples, in bas-relief, are distributed on each side, and above them is a frieze with the four evengelical symbols. In these works we recognise a strong feeling for ancient Art, but it is modified by the knowledge and experience of our own time.

ART-UNION OF LONDON.

THE following selections have been made since our last, completing the prize selections:—

'The Dairy Farm,' W. Shayer; S.B.A., £84. 'Sir Scudamore,' &c. &c., J. Tennant; R.A., £65. 'River Scene,' J. J. Chalon; R.A., £60. 'Smugglers Settling their Cargo,' H. P. Parker; R.A., £42. 'Fitting Out at Chatham,' T. S. Robins; N.W.C.S., £34 13s. 'A Shady Glade in Thorsgill Wood,' H. J. Boddington; S.B.A., £40. 'Morning—Jesmond-Deane,' J. Peel; R.A., £30. 'A Scene on the Thames,' H. B. Willis; R.A., £50. 'The Watering Place,' H. M. Anthony; S.B.A., £27 10s. 'Church of St. Maclou,' E. Hassell; S.B.A., £25. 'Solitude,' E. J. Niemann; S.B.A., £25. 'Haddon Hall,' S. Rayner; W.C.S., £26 5s. 'On the River Lea,' E. Duncan; N.W.C.S., £20. 'Stirling Castle,' F. Parker; R.A., £15. 'Shepherd Boy,' J. J. Hill; S.B.A., £20. 'A Seventy-four Lying-to off Dover,' J. Callow; N.W.C.S., £21. 'At Caub, on the Rhine,' G. Howse; N.W.C.S., £15. 'Cooper's Hill, from the Thames,' J. Bridges; R.A., £25. 'An Ionian Girl,' A. J. Woolmer; S.B.A., £15. 'On the Coast of Havre-de-Grace,' H. Lancaster; S.B.A., £10. 'Caudebec, on the Seine,' J. H. D'Egville; N.W.C.S., £10. 'The Skittle Players,' A. Montague; S.B.A., £10. 'King James and the Goldsmith,' W. H. Kearney; N.W.C.S., £10. 'Coblentz and Ehrenbrietsein—Early Morning,' E. W. Cooke; R.A., £105. 'The First Whisper of Love' (to be executed in marble, of a reduced size), W. C. Marshall; R.A., £300.

ART IN THE PROVINCES.

EXHIBITIONS.

MANCHESTER.—The twenty-fourth Exhibition of the works of Modern Artists, now open in this great city of the manufacturers, consists of 781 works—a larger number than has ever been before collected. The Council appear to have laboured with augmented zeal: they gave timely and repeated notices of the opening; and their call was responded to not only by the resident artists, but by those of the metropolis. The result is that, although, of course, many unworthy pictures are "placed," the majority are good works, and among them are many of the very highest merit. A few, contributed by proprietors, are indeed of of themselves sufficient to make an exhibition. We see here very choice works of Etty, Müller, Stanfield (the 'Castello d'Ischia'), Roberts, Turner (the 'Temple of Jupiter Panellenius,' a wonderfully fine production of his earlier and better days), and other paintings of rare merit and value. We shall first notice the productions of native artists—and Manchester has several whose works would obtain honourable reports any where.—BOSTOCK has several good portaits—paintings and drawings. Miss CHARLOTTE NASMYTH (of an accomplished family), 'A Study from Nature,'

which vouches for its origin; Miss MARGARET NASMYTH, 'A View in Shropshire,' a graceful and forcible copy of truth; Miss JANE NASMYTH, a finely-painted bit of Highland scenery; and Miss BARBARA NASMYTH, a very beautiful transcript of one of the Highland lochs. Miss MUTRIE and Miss A. MUTRIE (sisters) exhibit some fine examples of still life, imitated with a delicate pencil, yet full of natural vigour. S. ROTHWELL, 'A View of Turton Tower,' which manifests considerable skill and intimate acquaintance with nature; the landscape is pure and sound, and the venerable structure is pictured with remarkable fidelity and thorough acquaintance with the peculiarities of an interesting style of architecture. 'The Ruined Gamester,' by C. A. DUVAL, is known by an excellent engraving; the picture is full of matter, telling capitally a story of a boy who has played away his bag of marbles; but the artist's *forte* is in portraiture: he contributes several admirably-painted portraits, which may justly rank among the best productions of the day. G. W. ANTHONY has three excellent landscapes, the best of which, perhaps, is 'Harleck Castle, in North Wales.' 'An Italian Seaport,' by T. PHYSIC, is full of fine feeling for Art, and manifests considerable power of execution; a somewhat bolder hand—or rather greater confidence in his own strength—would have made this work one of the most meritorious in the collection. W. PERCY exhibits two or three portraits of good promise. 'Returning Home' is a work of merit, by W. H. KEELING. 'A Landscape with Figures,' by R. BRIDGEHOUSE, manifests considerable capability; he has other works which cannot fail to obtain notice. 'A Mendicant's Reproof,' by J. C. WILSON, is entitled to high praise; a striking though a painful story is very forcibly told. A scene of Italy, 'Isola del Cortona,' is a work of sound and practical excellence, showing the results of experience and well-exercised judgment in Art. 'Turton Tower,' by J. J. DODD, is a work of much excellence: a fine old English mansion, the several details of which are copied with skill and care; as "a portrait," its merit is great, and the judicious manner in which the subject has been treated is such as to require marked praise. [A picture of this mansion, by this excellent artist, but a somewhat different view, was recently published in lithotint, as one of the Baronial Halls.] W. PHYSIC has a clever painting of 'A Scene in the Vale of Todmorden.' Among the water-colour drawings are two of rare merit by J. W. FRASER (an amateur), which may be classed among the very best of the many in this department of Art. They manifest a thorough professional knowledge, such as we do not often meet in one to whom Art is a luxury rather than a necessity: No. 714 is a view of 'Great Luthurst, near Manchester;' and No. 738, 'In the Cathedral at Aix-la-Chapelle,' although but a sketch, is full of talent. No. 702, 'Design for St. Simon's Church, Salford,' by R. H. BENTHAM, exhibits considerable skill, talent, and true taste.* The Exhibition has been largely aided by contributions from London: we must content ourselves by merely naming them; with many we have already formed acquaintance, and we are induced to believe—not only from the number marked "sold," but from a rightly-directed spirit in the "rich town"—that a large proportion of them will be retained in Manchester; those which exhibit most cheering and unequivocal tokens of advancement in knowledge and true feeling are contributed by E. J. NIEMANN, whose landscapes, principally about "the Thames," are of rare beauty and excellence — WILLIAMS (of Bath), a painter of rich promise, whose pictures are forcible copies of nature—and R. S. BOND, who, but that he trusts too much to natural power and too little to reflection and thought, would be a great painter. The prolific family of the "WILLIAMS'" are among the most agreeable and useful of the contributors; they always contrive, by some interesting episode, to make a landscape a history. BRIGHT has sent two of his happiest efforts. 'The Song,' by J. C. HOOK, an admirable work full of positive eloquence, found a ready purchaser. T. BAKER has several landscapes of high character. J. W. CARMICHAEL retains his place among the best of the ship-painters. A capital "bit," although nothing but a 'Horse at a Brook,' is the production of R. JEFFRAY. 'The Ballad'—an Irish Interior—by H. M. ANTHONY, will sustain his growing fame. 'On the Cornish Moors,' J. SOPER, is one of many beautiful "sketches." 'The Village Smith,' J. HORLER, is capitally true. 'View in Kent — Sheep-washing,' S. PERCY, deserves high praise for its elegant and simple truth. D. HODGSON exhibits a work of great merit—'Part of St. Mary's Abbey, Yorkshire.' 'A Peasant Girl at a Spring,' by J. B. SMITH, is a very agreeable production, full of nature and truth. 'Crossing the Brook,' although a trite subject, has been treated with ability by C. SIMMS. 'Yarmouth Sands,' by M. E. COTMAN, is an admirable work. 'Fox Hunting in the North—Windermere,' J. ANSDELL, is a picture of hounds, which might have been classed among the most successful achievements in modern Art, if the human figures had been as well painted as the dogs. 'A Scotch Girl about to cross a Burn' is a work of high merit, by J. GRAHAM GILBERT. 'The Despair of Othello,' by A. CHRISTIE, is a production of true genius—a marvellous example of colour, and a fine conception of dramatic power.—The water-colour drawings are very numerous—and might justify remarks at some length; we are compelled, however to pass them over. Among the productions of those who have already achieved fame are those of Stark, Stone, Müller, Pyne, F. R. Pickersgill, F. R. Lee, Creswick, Le Jeune, Woolmer, Percy, Montague, Tennant, Joy, Wilson jun., Bentley, Poole, Jutsum, Hering, Houston, Gilbert, Lancaster, T. M. Richardson, Josi, Pidding, Johnson, Boddington, &c. &c.

We append a list of the "sales"—which, as we have intimated, are very encouraging:—

Pictures sold in the Exhibition since the Opening on the 23rd of June.

No. 253, J. Stark. No. 610, A Vickers. No. 45, J. Tennant. No. 603, S. R. Percy. No. 56, J. Zeitter. No. 384, R. Bridgehouse. No. 318, J. Poole. No. 341, J. Poole. No. 379, J. Dearman. No. 118, G. Wells. No. 244, W. Oliver. No. 17, J. C. Hook. No. 630, E. J. Niemann. No. 679, J. Absolon. No. 185, E. J. Niemann. No. 99, Miss A. Mutrie. No. 100, Miss A. Mutrie. No. 546, E. J. Niemann. No. 215, E. J. Niemann. No. 161, T. Baker. No. 552, J. P. Drew. No. 303, Miss Mutrie. No. 416, E. J. Niemann. No. 91, C. R. Stanley. No. 332, R. Bridgehouse. No. 386, J. Poole. No. 355, Miss Charlotte Nasymth. No. 242, R. S. Bond. No. 160. W. E. Frost. No. 550, Wm. Williams. No. 611, Wm. Williams. No. 248, J. Whittle. No. 218, J. Zeitter. No. 108, G. Stevens. No. 515, H. J. Boddington. No. 117, F. H. Henshaw. No. 510, J. Dearman. No 346, T. Baker. No. 607. J. Graham Gilbert. No. 152, F. R. Lee, R.A. No. 545, W. Shayer. No. 528, W. Shayer. No. 286, C. Branwhite. No. 577, C. Branwhite. No. 435, J. Tennant. No. 731, H. R. Smith. No. 483, J. Graham Gilbert. No. 745, H. C. Mornewick. No. 549, H. J. Boddington. No. 632, H. J. Boddington. No. 734, Miss Rosenberg. No. 692, J. H. Mole. No. 533, Mrs. Aspland. No. 627, Mrs. Aspland. No. 233, J. Tennant. No. 262, W. Müller. No. 464, H. Le Jeune. No. 243, W. Shayer. No. 114, H. Le Jeune. No. 194, F. Stone. No. 481, G. A. Williams. No. 265, G. E. Hering. No. 330, T. F. Hamilton. No. 292, E. A. Goodall.—64 pictures sold.

BRISTOL.—The Exhibition contains in all 298 works of Art; these are arranged in two rooms; and, on consulting the catalogue, we find 156 by artists in Bristol or its immediate vicinity. On entering the large room one must admit the appearance of the general effect to be very prepossessing. In the centre is a grand picture, by E. LANDSEER, of the 'Duke of Beaufort's Dogs' (contributed through the kindness of his Grace); for expression and execution nothing can surpass this painting—it shows the master in each touch; but despite this there is a general flatness, a want of solemnity in the forms, and one might say it required more solidity; still it must be regarded as a noble work of Art. No. 5. 'A Wood Scene,' by H. HEWITT, a Bristol artist of much promise. But we have to complain of the exactly opposite quality to the last-named picture. The artist has here loaded his paint on with a sort of carelessness that is very injurious to transparency and the general effect of the painting; indeed, in parts it amounts to high relief. We should for the future caution him against this manner, and recommend more careful study of parts; for, on the whole, the picture proves a much greater capability. We say to him, "Go to nature." No. 10. 'A Family Group,' J. CURNOCK. There is much daylight, clever painting, and colour in this work, as well as its companion, No. 146; in the latter, the heads are, we think, a little too white in the shadows. Mr. Curnock is, however, a portrait-painter of considerable ability, as several heads in this Exhibition will prove. No. 16. 'Near Row, Vale of Conway,' E. G. MÜLLER. A charming scene, painted in parts with an excellent touch, and a decided promise of better things in future. We must regret there is not more care in the figures, as also in No. 141, 'View on the Tal y Bont;' indeed, this want of care in the figures of which we complain is a general failing with the British artists throughout the Exhibition. How is it? Does it arise from the beautiful scenery taking away their attention from this important branch of the profession; or is it the want of an academy for the figure? If the latter, let it be hoped the desideratum will not be of long continuance; and if all the promises spoken of be carried out, it will not. No. 20. Mr. WALTER is a considerable contributor to the Exhibition, and, as a marine painter, has many works of considerable merit. We should say that 'Drying Sails' (on the screen) is his best. There is a charming tone over the whole composition, and we would only wish to see the same in a larger painting. No. 126, 'Shipping in the Downs,' is well painted; the sea wants study and making out, and is, for the general harmony of the picture, too green; whilst the sky is a little hard and cold—faults easy to remedy. No. 31. 'Heath Scene, Whitchurch, Bristol,' C. BRANWHITE. The distance, with church, village, and old trees, is well painted, and in a charming tone of colour; but here we must stop. The gigantic donkey in the foreground is not in good taste; it, with the figures, tends to ruin the picture. No. 98. *Hampstead Heath* (?) (Is it not a misprint? If not, what a libel!!) Mr. Branwhite has not been fortunate in his subjects, and his painting has too much hardness about it in general, as well as a tendency to be chalky. This should be avoided; for what a splendid opportunity is offered to the study of the artist, in the deep rich green foliage of the enchanting woods of Leigh; nay, Bristol is surrounded with a magic circle of scenery. We will turn to No. 112. 'Cornfield in the Valley of the Rhone, Switzerland' (by the same); a pleasing picture, but not like Switzerland. His best will be a 'Sunset,' No. 83, Brockley, and No. 131, 'Lake of Brenz.' 'Heidilberg Castle,' No. 91, R. TUCKER. Treated by twilight—so far so good, as it well accords with the general sentiment of ruins; but why make the middle distance all but black, and the foreground quite so? Does not Mr. Tucker know that there is reflex light from a twilight sky, and that objects are lit up by it; and that often the foreground will be of considerable warmth, whilst the atmosphere that is not affected by the light so transmitted often may be noticed of a beautiful grey? This would have given power to the picture, and much improved the general colour, now exceedingly disagreeable—if that which is nearly black can be called colour. No. 255 in the Water-colour Room is very superior, and the sky is beautiful. No. 67. We can hardy view this perpetration in the same way Mr. HOLMES has named it, 'Innocent Pleasure:' it is an abuse of colour and paper. No. 71. 'The Popgun.' A gross attempt to imitate Hunt, with a hundred-fold of his vulgarities, and not the least atom of his excellencies. How some men do abuse poor nature. It has been our intention not to question any of the London paintings, as in general they have been spoken of elsewhere; but, as in the Landseer, &c., do we again make an exception—it is to condemn that habit of painting absurdities by calling them by more ridiculous names to please the vulgar.

* We heard a curious, but not very creditable, story in connexion with this work: it was the result of an advertisement "for the best design." The "best design" it proved to be; as such it was selected and accepted; the artist was of course unknown—the competitors having, as usual, sent in their designs anonymously. Yet Mr. Bentham was first told that, being a very young man, the Committee thought it "unwise" to employ him to do the work; and so they very coolly gave him—fifteen guineas!! We hope this most improper act will not crush a youth of genius; but that, on the contrary, it will stimulate him to new exertions, to make more fully manifest the folly as well as the cruelty and injustice.

We are compelled to limit ourselves to a bare mention of these works; we rejoice to add, however, that they manifest an on-progress very cheering to those who are anxious that the artists of the provinces should, by marked improvement, keep pace with the increasing desire on the part of wealthy manufacturers to obtain possession of their works. We have reason to know that in Manchester the rage for paintings by "old masters" is dying out; and that attention is already directed to the good results that cannot fail to arise from judicious patronage of the living.

No. 156. 'The Convalescent'—"Don't say nay." No. 157. 'The Invalid'—pictures of horses. No. 42. 'The Original Polka'—an Italian boy with hurdy-gurdy. Such tomfoolery amounts to rendering painting caricature of the lowest class; a caricature is, as a sketch, excellent; but who would give anything for painted ones by H. B.? We would recommend Mr. SCANLAN in future to adopt a more becoming nomenclature for his works. No. 152. 'Scenery on the River Tyne—Tynemouth,' W. WEST. Once more has this excellent artist taken up the brush, after having for many long years devoted himself to science and scientific pursuits. We have several paintings before us—some studies apparently from nature, and some compositions; they all bespeak a cultivated taste in selection, and much care in execution; indeed this latter amounts to a fault: to see every pebble in a river made out, like so many oyster-shells on the sand, does not give breadth; such care may do for a study; but in painting generalize the whole as the scene appears the first instant you see it. Don't find out the blights on leaves and spiders' nests in trees—an entire scene strikes upon the vision; so try and produce it—such have *ever* been the finest works. With all good feeling we caution him against this love of the petite, too frequent use of browns, and a want of textures; and with all our sincerest wishes we hope him success. His best landscape is No. 152, 'Scenery on the River Tyne,'—a most lovely spot. No. 47. 'Chiddon Cliffs—Thunder-storm,' S. JACKSON. Mr. Jackson is well known as a contributor to the old Water-Colour Society; but he is no oil-painter: his indigo distance is opaque as lead, and the entire painting is flat; and as to the figures in the foreground—it reconciles us to the anecdote of the lightning having struck the man, for such a monster would have been too hideous to let live: is it a dog by his side? In the Water-colour Room Mr. Jackson is more himself, yet not equal to what we have seen him; his West Indian scenery (some years back) made a great impression on our minds. No 89. H. S. PARKMAN.

"She had a rustic woodland air,
And she was wildly clad."

"Rustic enough." Yet Mr. Parkman is clever; he must get rid of some of his black and brown shadows. No. 134. From the Bard Gray, 'Ruin seize thee, ruthless King,' J. TOVEY. We fear *ruin* may seize the artist, if he does not learn to draw better, yet we hope not—and give him a caution to pay a little more attention to extremities. In the Water-Colour room there is a great want of drawings of talent; we can but notice a few. No. 244. 'Caerphilly Castle,' W. A. FRANK. The figures are one subject, the castle and rainbow another; but the drawing has some very good colour. 'Tenby Castle,' G. A. FRIPP; a very clever drawing, but slight. No. 165. 'Katzmellarbogue Castle, on the Rhine,' S. C. JONES. A pleasing drawing, as one or two others by this artist; but too green and purple: cannot a fresh harmony be produced (in truth, purple and green are none)? Let Mr. Jones use yellows, reds, and rich browns: these give value to purple. There are truly so few drawings by native artists that claim any particular notice, that we shall turn to the miniatures, and in the many beautiful specimens of Mr. BRANWHITE'S pencil find a satisfaction that will fully compensate for the display of brilliant colours. Mr. Branwhite's style is peculiar, and we should say he was most fortunate in obtaining likenesses; of this we cannot speak positively, as we have not the pleasure of knowing any of the parties here portrayed; but there is that individuality, and character in each head, that at once lead us to conclude they are truly portraits. They are produced in merely black, but the effect is admirable. Some sketches in chalk, by W. H. WOOD, deserve notice; although hard in execution, there is mind in the heads. We will conclude by saying one word in favour of Mr. FISHER'S miniatures: they have capital colour and a good method of working; and, whilst we admire these, they form a pleasing contrast to the trash of a Mr. HUDSON, to whom the Society seem to have been too kind, by hanging so many of his abominations. We doubt, nay, we feel sure we have passed many works of merit, but ours has been a rapid visit; if we find fault we do it with the hopes it may tend to improvement. We are fully aware there are at present many men of abilities, who, if they meet with encouragement (so needed in the Arts), will one day add their names to the many that have done honour to their native city, Bristol. It is a rich soil to produce, but we fear not of a *generous* nature enough to maintain the plant when arrived at maturity; to this we have already alluded, when speaking of the absurd list of sales, as also the smallness of the Art-Union. We can but wonder at this want of public encouragement—as it is all but amounting to a want of civilization in the present day—not to extend the most liberal support to the Arts. We shall let no opportunity slip of trying to point out and correct this sluggish disposition.

THE BRISTOL ACADEMY OF PAINTING.—By a letter appearing in the "Great Western Advertiser and Chronicle," signed "Denizen," it appears that the observations we last month offered on the state of Art in Bristol have been reprinted in the Bristol newspapers. Speaking of the prevalent lethargy (to use a mild term) and its causes, the writer says:—"All this shows that the mass of the people of Bristol are very indifferent to high Art, and that the Bristol Academy of Painting is likely to be a failure. For my part, in the present state of things, I do not expect to see any new Institution—whether for the advancement of Art or science, literature or philanthropy—succeed in Bristol." These are strong terms of expression for a "Denizen," but they are entitled to consideration, inasmuch as being countenanced by the entire Bristol press. Verily the prospects of the Academy, and Art in Bristol, are sufficiently disheartening. We shall revert to the subject, and at greater length.

LEEDS. — (From a Correspondent.) — There have been many opinions as to the comparative merits of this Exhibition and the last. The present one I consider decidedly inferior in everything except sculpture, and of that we have indeed a splendid collection. Still the Exhibition is good, and one that will prove of much service to the few artists of Leeds, and which will tend, as the others have done, to act beneficially on the tastes of the people. What the London artists have sent to our Exhibition is, with one or two exceptions, decidedly bad. Mr. Cope contributes a beautiful picture, pathetic and affecting, No. 45, 'The Cup of Cold Water;' it is magnificently painted and finely conceived, worthy in every respect of the man who executed the grand alterpiece at St. George's Church, Leeds, and drew the fine cartoon of 'Trial by Jury.'—Buss has sent two: the painting beautiful in execution, but the subjects are not agreeable; they are No. 35, 'Mock Mayor of Newcastle,' and No. 68, 'Benefit of Clergy.' Humorous they are, certainly.—Mr. Shayer sends a capital coast scene; and Sidney Cooper a fine cattle piece—wonderful in beauty of finish. There is also a very good specimen of Mr. Anthony. Mr. Dyce's picture of 'King Joash,' which fell to the lot of a Leeds subscriber to the London Art-Union, honours our walls. But what Mr. Haydon has been doing when he sent No. 48, 'Consultation,' cannot be conceived; No. 62, 'Marcus Curtius,' is better.—Mr. Martin sends 'The Hermit,' a picture containing his usual effects.—Of Theodore von Holst there is the landscape (his only one, I learn) of 'Castle, near Bonn,' and No. 134, 'Genius Loci,'—both mysterious affairs, but full to overflowing of genius. And now a few words for our Leeds artists. There are one or two by John Rhodes (whose pictures almost startle by their truth, nature, and pure rustic feeling) which are in every sense of the word fine.—Mr. Waller contributes a good 'Portrait of an Artist,' and also a 'Portrait of a Gentleman,' which is very good.—No. 27. 'Landscape, Morning,' by John Cruise, is a very beautiful picture, and, with one or two exceptions, the best in the Exhibition. He has also contributed a 'Sketch of Abel,' well conceived, and which with a little alteration would make a good picture.—There are some portraits by Smith, very good (a pupil he was of Mr. Joseph Rhodes, father to John Rhodes), and some good copies from Rembrandt.

LIVERPOOL.—The works intended for the Liverpool Exhibition must be transmitted about the middle of the month (see Advertisement). We hope there will be a large and a good supply, for Liverpool is among the wealthiest towns of England, and Art is making rapid way among its citizens. We have reason to think that the approaching "season" will be the most productive they have ever had; for "the times" are auspicious—prosperity begets a desire for luxury; and what luxury so real, so permanent, or so truly beneficial as Art? Moreover, a new spirit has been infused into the "Liverpool Academy;" the officers have been changed; without desiring to say a word disagreeable to those who have heretofore governed its destinies, we must say we regard the change as a decided improvement. Mr. Ansdell is now the President, and Mr. Herdman the Secretary; we believe, as well as hope, that from younger and more active minds better things than heretofore may be expected. Both these gentlemen are excellent artists, and both have the character of being considerate and energetic men.

GOVERNMENT SCHOOL OF DESIGN.

SOMERSET HOUSE.

WE have only space and time this month for a general notice of the prizes bestowed at the School of Design; but, as we propose to examine them more critically in our next publication, our readers will excuse our present brevity. Limited, however, as we are, we cannot avoid directing attention to the proofs of the national benefits resulting frow this excellent Institution, which meet our view in all the industrial pursuits susceptible of the application of Decorative Art. We would particularly direct attention to the patterns of the textile fabrics produced this season: in purity of design and harmony of colour they are far beyond any that have been produced in England since the time of Kilburn and Edwards; indeed they are a vast improvement even on those of last season. Our calico and muslin printers have combined great novelty with great simplicity of effect; and have for the most part abandoned those contrasts produced by glaring blotches of colour, which seemed to have been imported from Africa or Polynesia. The printing of Cashmere shawls—a novelty in Art, and the printing of druggets as a substitute for carpets, have both made such progress that the printing-press may almost challenge comparison with the Jacquard loom. We have indeed seen much that might be further improved, and not a little that should be positively condemned; still the signs of progress are obvious and undeniable, and must arrest the attention of the most careless observer of the display of goods in the shops of London. Not less gratifying than the fact of the improvement is the less obvious fact, that it has had no inconsiderable effect already in educating the eye of the public to appreciate correctness of taste. It is impossible to stand in any of the crowds casually collected before a shop window without hearing scraps of criticism, which, however coarsely expressed, give evidence of the subject of design having entered into the public mind and undergone at least a partial scrutiny.

We were among the earliest and most zealous supporters of the School of Design; but we did not, in our fondest imaginings, anticipate that its results would be so immediate, so perceptible, and so decisive. The Exhibition this year of the prize designs, in the various branches of Decorative Art, leads us to hope, or rather confidently to believe, that the progress of improvement will go on with accelerated speed, and that, ere long, Britain will be as celebrated for the artistic beauty of her manufactured products as she is now for their substantial value.

The distribution of prizes took place on Wednesday, at Somerset House, and the rooms were crowded by a large number of ladies and gentlemen, who manifested the deepest interest in the proceedings of the day. The various designs and drawings of the students, for which prizes had been awarded, were exhibited on the walls, and were minutely examined by the visitors. At one o'clock the chair was taken by the Right Hon. Lord Colborne, the Chairman of the Council, one of the most zealous patrons and supporters of this admirable Institution. His Lordship was surrounded by several other distinguished supporters of the cause of Decorative Design; among whom we may mention the following:—Lord Ashburton; the Right Hon. H. Labouchere, M.P.; the Hon. Hugh Cholmondeley, M.P.; B. Hawes, Esq., M.P.; H. T. Hope, Esq., M.P.; H. G. Knight, Esq., M.P.; R. M. Milnes, Esq., M.P.; S. Pusey, Esq., M.P.; Sir R. Westmacott, R.A.; Thomas Wyse, Esq., M.P.; J. G. Lefevre, Vice-Chancellor of the University of London, &c.

A most interesting report was read by C. Heath Wilson, Esq., A.R.S.A., Director of the Schools. It stated that the Prize Committee appointed by the Council had examined the various designs and drawings exhibited by the competing students, and had much satisfaction in testifying to the great improvements which had been made in the School during the past session. The designs were *more numerous, better executed, and displayed more knowledge of ornament, and greater range of taste and composition*, than those exhibited on any similar occasion, holding out a cheering prospect of continued improvement on the part of the pupils. The Committee had also much satisfaction in reporting that some of the students were already engaged as designers by manufacturers, and several of the designs which were exhibited that day had been purchased by Messrs. Holland and Son, upholsterers, of Marylebone-street, St. James's. Three of the principal designs, namely, the arabesque, subject, 'Painting and Music,' by Mr. Murdoch; the arabesque, called 'Peace and War,' by Mr. Stewart; and that in the Pompeian style, by Mr. Hammersley, had not been executed in competition, but were the works of the Assistant Masters, who had been engaged in the study of ornament, and employed as elementary teachers in the School during the past year. The Committee had also much pleasure in alluding to a cartoon by Mr. Murdoch, which he had executed at home, and which was most creditable to his industry and advancement in his studies. Various designs for manufactures were exhibited, which were deserving of high praise. An evening class had been established, in consequence of a large portion of students, to whom the study of the practice of painting was of essential importance, being able to attend in the evening only; but, as painting by gas light was attended with considerable difficulty, the practice of these students had been principally confined to subjects from casts, or groups of still life. This arrangement had been found to be of great practical benefit to the students, and the works produced by them had very considerable merit. The works of the female pupils were extremely satisfactory, as had also been the progress of the pupils in the modelling class.

Lord COLBORNE alluded in terms of strong commendation to the various promising specimens of Art with which the room was decorated. He congratulated the country at large on the growing success of the School, and expressed a confident opinion, that at no distant day, through the instrumentality of this School, England would be fully equal to other countries in the art of design. Hitherto England had confessedly been behind other countries; and it was most gratifying to observe the rapid improvement which had of late taken place amongst us. His Lordship expressed the pleasure he derived from the fact, that the manufacturers of the country were already beginning to appreciate the labours of the School, and were coming forward practically to take advantage of them. Having mentioned in terms of the highest commendation the services of the various Masters and Assistant Masters, and having eloquently dwelt upon the advantages accruing to the nation from the Government School of Design, Lord Colborne proceeded to distribute the following prizes:—

PRIZES AWARDED TO MALE STUDENTS.

Design for a Carpet, J. K. Harvey, £8 8s. Best Design for Silk Hangings, W. E. Cadman, £8 8s. Ditto Printed Table-cover, W. E. Cadman, £5 5s. Ditto Paper-hanging, H. C. Wilde, £6 6s. Extra Prize for ditto, Walker, £3 3s. Ditto for a richly-carved article of Furniture, Wood, £8 8s. Ditto Chintz Pattern, J. K. Harvey, £5 5s. Extra ditto Chintz, Wallace, £2 2s. Ditto Arabesque in Oil, Denby, £5 5s. Ditto Encaustic Painting, Lingford, £5 5s. Ditto China Vase, H. C. Wilde, £5 5s. Ditto Glass Chandelier, D. Pearse, £5 5s. Extra ditto, Strudwick, £3 3s. Lace, H. C. Wilde, £2 2s.

Extra Prizes.

Bronze Candelabrum, D. Pearse, £5 5s. Design for a Pix, R. Jefferson, £5 5s. Designs for Shawls, G. Hairs, £5 5s. One ditto, J. Gilbert, £1 10s. One ditto, C. Hanson, £1 10s. Painting, Still Life, Extra Prize, J. S. Pearse, £3. Second ditto, G. Eyre, £2 10s. Painting in Grisaille, C. E. Haddo, £2. Second ditto, H. Green, £1 10s. Best Painting of the Figure in Grisaille, W. Denby, £3.

MODELLING.

Copy from Cast, W. Davis, £2 10s. Second ditto, C. J. Breese, £1 10s. Modelling from Plant, C. O'Reilly, £3 3s. Second ditto, Freyberg, £2 2s. Two Designs for Consoles—to H. Abercrombie and H. Durrant, £4 4s. each. To a Vase, Wills, £5 5s. Best Ornament in Outline, W. Bowsey, £1 10s. Second ditto, J. Salter, £1. Best shaded Drawing from the Flat, R. Knight, £2. Second ditto, J. Hennel, £1 10s. Best ditto from Round, C. Blackmore, £2 10s. Second ditto, J. Dawe, £1 15s.

The Council has awarded several extra prizes, and has diminished some, according to the merit of the specimens.

PRIZES AWARDED TO FEMALE STUDENTS.

For the best Design for Chintz, M. Cooke, £5 5s. Second-best ditto, E. Rowley, £2 2s. For the best Arabesque in Oil, M. Filmore, £8 8s. Ditto China Vase, J. Bragg, £5 5s. Ditto Lace Curtain, M. Smith, £5 5s. Second ditto, M. Jordan, £2 2s.

Extra Prizes.

Painting from Nature, E. Hunter, £3 3s. Ditto, E. Adds, £2 2s. Copy of Arabesque in Tempera, E. Channon, £3. (To be purchased by the Council at £5.) Second ditto, M. Jordan, £2 10s. Flowers from Nature, M. Shaw, £3 3s. Second ditto, C. Jennings, £2 2s. Best Chalk Drawing from Round, J. E. Ovington, £2 10s. Second ditto, E. Clunes, £2. Best ditto from the Flat, M. Paton, £2 2s. Second ditto, J. Mercy, £1 1s. Best Drawing in Chalk of a Head, E. Channon, £2 2s. Model of a Vase, M. Farrer, £5 5s.

A vote of thanks to Lord Colborne was proposed by Mr. H. B. KERR, who dwelt at some length on his Lordship's generous patronage and unremitting attention to the interests of the School. The resolution being seconded by Mr. APSLEY PELLATT, was carried amid general applause.

The Exhibition, by the permission of the Council, was open to the public gratuitously on Thursday and Friday, and was attended by a great number of visitors.

ENTERTAINMENT
GIVEN TO C. H. WILSON, ESQ., A.R.S.A.,
THE DIRECTOR OF THE SCHOOL OF DESIGN, BY THE MASTERS AND STUDENTS.

IT always affords us the most sincere pleasure when honour is done Art; and never is our pleasure so complete as when this honour is given through one of its professors. We do not know one thing better calculated to forward the interests of Art, or to draw public attention to it more directly, thereby giving it a recognised position, than the *eclât* arising from a burst of generous affection for one of its devoted servants—one who has through, not, perhaps, a long life, but certainly through a life of assiduous application to its higher and most ennobling purposes—done much to secure for Art that portion of men's affections which its ennobling tendency deserves. Such is exactly the position of the gentleman whose name is given at the head of this notice. He has now the proud satisfaction of knowing that his efforts at the School of Design are appreciated, and that, too, not only on the part of the Government, whose servant he is, but likewise (and this is of the highest importance) by the various Masters of the Central Establishment, by the Masters of the provinces, and of the students also. He has the satisfaction of knowing that those who enter our large manufacturing towns, for the purpose of conveying to others, more practically than it is possible at Somerset House, the system which he advocates and so admirably carries out, are in full sympathy with him—giving out to the world "with heart" that which is in future to be the regenerator of our manufactures—which is to place them on an equality with our foreign rivals, not only in the *mecanique*,—in which, in fact, we have always been pre-eminent,—but to infuse into our designs that indication of pure and correct taste which it has for some time been doubted whether we possess. It is well, indeed, most important to Mr. Wilson, to feel that his co-operators in the seats of manufacture are thus with him heart and hand—not only labouring with him, but—what is of more importance for the purpose of effecting great results—thinking with him. Next in importance is it to feel that the students are in one and the same mind; to feel that every day the instruction given is not falling on "*stony ground*," with no prospect of a rich and fruitful harvest; but is received in grateful soil, plenteous in that power which secures a multiplication of good; to know that the knowledge given, like mercy, is felt as "twice blessed—blessing him who gives and him who takes—falling as the gentle dew of heaven upon the place beneath." To know all this, to feel the truth of this, must be the greatest satisfaction to a disinterested mind.

But to enter more particularly into the circumstance which has occurred, and which has led to the above remarks, we must mention that on Friday, the 18th of July, a body of the Masters and students (the latter being from the upper classes only) entertained Mr. Wilson, at the Strand Hotel, at a very sumptuous supper. The circumstances which led to this meeting are briefly these:—At this season of the year the "long vacation" occurs at the Provincial Schools, when it is usual for the Masters of those establishments to spend a few weeks in town. This being the period of the Exhibition at Somerset House, and the end of the session, the Provincial Masters, in conjunction with the Masters and students at the Central School, determined to adopt the resolution of inviting Mr. Wilson to be their guest at an entertainment, ere the Masters left town to resume their duties in their own establishments; and on the evening mentioned the "reunion" took place.

It is almost impossible to describe the warmth of feeling evinced, or to picture the generous rivalry between Masters and students as to which should most show his respect and confidence in their common head—the Director, Mr. Wilson. His arrival was hailed with a burst of such heartiness as must have made a lasting impression upon his mind, never to be effaced "while memory holds her seat."

After the removal of the cloth the usual loyal toasts were given, and responded to with that fervour which might be expected from gentlemen enjoying the immediate countenance of her Majesty. The next toast of the evening was, "Lord Colborne and the Council of the School of Design." The CHAIRMAN (Mr. Townshend), in rising to propose this toast, took occasion to expatiate upon the countenance given to the Fine Arts by his Lordship and by the Council generally, several members of which are members of the Royal Commission of the Fine Arts. "It is impossible (proceeded the worthy chairman) to speak too highly of the devotion of the Council to the interests of Art—giving, as they did, so much of their time and thought to the interests of the Profession, and paying such kind consideration to that application of Art which came immediately under the cognizance of the School of Design, and for which it was mainly founded." We need not say that the toast was responded to most warmly, and, indeed, enthusiastically.

The next toast was that which might be considered the one for which they were assembled, "Mr. Wilson." The CHAIRMAN proceeded, in mentioning this toast, to "assure his hearers that nothing could be more easy than to speak his decided approval of everything Mr. Wilson either said or did, or of the entire satisfaction, indeed, pleasure, he felt in being called upon to co-operate with him in that work which he was so well fitted to accomplish, viz.,—the development and promotion of genius for the Arts of Design; but, at the same time, he felt assured it was quite superfluous to tell his hearers that which their reception of Mr. Wilson so abundantly proved." Mr. Townshend then went on to inform his hearers of Mr. Wilson's career as an artist, before his connexion with the School of Design, mentioning, in the most pleasing manner, how well fitted all his previous studies had been to prepare his mind for the eminent office which he now filled. He summed up by a high and well-deserved eulogium upon Mr. Wilson as an artist and a gentleman; when, upon the conclusion of his excellent observations, there was a perfect thunder of applause; upon the abatement of which Mr. WILSON rose and replied. It is quite impossible for us to give his speech: it was characterized by his usual sound sense and fine

manly feeling. At first he had much difficulty in giving utterance to his feelings,—the suddenness of the invitation to the entertainment, and the manner in which he had been received, having taken from him all power over his emotions. After a short time, however, he somewhat conquered his feelings, and proceeded to assure his hearers how glad he was to meet them, and how the spontaneousness of their kindness would, if possible, make him redouble his efforts to assist them in their studies. He proceeded to give some excellent observations upon the system which he had introduced at Somerset House,—a system which, although it had been tried so short a time, had, he had some reason to think, been of use in the Art of Ornamental Design. He spoke long and eloquently upon the nature of designing as practised in France and Germany, and gave his valuable testimony to the ability of English designers to compete with foreigners: an assurance which was fully understood and valued by his audience. He gave some very striking instances of the expenditure of money in this country for foreign patterns; and mentioned that one house in this city had for some time abandoned the practice, through the circumstance of a student at Somerset House being quite equal to the French designer. He then went on to observe, what an important influence the Provincial Schools would exercise upon particular manufactures; and, while speaking on this point, paid a just tribute to the country masters present. In conclusion, Mr. Wilson thanked them kindly for the very handsome manner in which he had been received, and hoped that this meeting might be the precursor of many such, as he felt convinced that the occasional interchange of feelings in such a social manner would lead to very excellent results. He did not mean them to do (as they were then doing) such special honour to himself; but that they might meet together from various parts of the country, to state to each other how the good work was progressing in every part of this vast empire. He sat down amid a perfect *furor* of applause—applause evidencing the most entire and unequivocal unity of feeling in all persons present.

The next toast was, "The Health of the Students, and Success to the School of Design," proposed by Mr. Horsley. Mr. Horsley took that opportunity of speaking in the highest terms of the talent and zeal of the students. He had, in his artistic career, seen many individual students, and had visited large bodies of them, but had never seen, in connexion with talent, such kindly feeling, and such entire abandonment to the studies, of any establishment, and he felt proud at having an opportunity of giving his decided evidence to their estimable qualities.

Mr. Horsley's remarks were reciprocated by the whole of the Masters, and drew from one of the students, Mr. M'Kenzie, a speech characterized by much sound sense, coupled with considerable eloquence. He had no hesitation, in speaking for the students generally, to assure the Director and Masters assembled that the most cordial feeling existed respecting the mode of teaching pursued at the School of Design. He had, on many occasions, had opportunities of knowing that this feeling existed, and the present meeting was one evidence of it. He felt convinced that he was not exceeding the opinions of his fellow-students when saying, that they all felt and valued the high character of the instruction which the School afforded them. He knew there were many whose opinions respecting the application of Art to Manufactures were by no means coincident with his own, or with those advocated by the Council of the School of Design; but he must express his humble opinion that the most extensive diffusion of a higher description of knowledge was required in this country. Why should not the simplest object of domestic use be made the vehicle of a graceful thought? Had they not a warranty in nature for this? Did not the Giver of all beauty and all good diffuse His bounties on all hands? Did He not cover the cottage of the humblest peasant with the honeysuckle and the jessamine just as beautifully and as bountifully as the mansion of the noble? And why should not the simple jug, or other article of daily use among the poor, be as much a recipient of a graceful design as the costly jewel or the luxurious furniture of the wealthy?

Mr. M'Kenzie's excellent remarks were listened to as they so well deserved, and he sat down amid long and continued applause.

Mr. Wood, another student, then rose, and proposed "The Masters and Assistant Masters of the Establishment." His remarks were few and to the point. He took the opportunity of giving his testimony to the efficiency and talent of the Masters, and to their entire willingness on all and every occasion to assist the students.

Mr. Horsley replied, and thanked the students for their kindness, and begged on behalf of the Masters to say, how entirely their knowledge was at the command of the students, and how much every master was anxious that there should be no reserve on the part of students to ask information at all times and on all subjects pertaining to the objects for which the School was founded.

"Mrs. M'Ian and the Ladies of her Class" were next proposed by Mr. Townshend; and the toast was responded to by Mr. Horsely; the latter gentleman, in reply, paid a well-deserved compliment to Mrs. M'Ian, and desired that his remarks might not be considered only as the usual gallantry used on such occasions, but as the settled conviction of one who thought that a more highly talented lady could not be found in England for the superintendence of such an important branch of the School; coupled with this efficiency, she was a highly intellectual and most estimable lady. He desired also to say in what profound respect he held the mysterious ladies of that School—mysterious, because unseen—they were unapproachable; but he would take that opportunity of observing, that though unseen their influence was not so. It was quite evident that they exercised a refining influence upon the minds of the gentlemen in the School—an influence which would be apparent in the refined taste and delicate character of their works. The toast was most rapturously received.

Mr. Wilson next proposed "The Masters of the Provincial Schools," in a speech replete with sound artistic views, and strong opinions respecting our eventual emancipation from the foreign yoke in which we have for so long been enchained.

Mr. Patterson, Master of the York School, replied in a neat speech, in which he reciprocated the kindly feeling which had evidenced the remarks of the previous speakers.

Next was proposed "Thanks to the Stewards who had arranged the meeting;" which was replied to by Mr. Hammersley, steward, on behalf of the Masters; and Mr. Hairs on behalf of the students.

Mr. Heaviside, Master of the Birmingham School, proposed "The health of the Chairman;" and at a late hour the meeting broke up.

We once more express our cordial desire that this meeting may be the beginning of many such; and that for many, many years Mr. Wilson may be at the head of an Institution where his great talents are so justly estimated, and his worth as a gentleman so fully and generally appreciated.

THE INFANT HERCULES

OF SIR J. REYNOLDS.

Some time in the year 1788, Sir Joshua Reynolds being on a visit to his friend Burke, at his seat, near Beaconsfield, told him that he had lately received a commission from the Empress Catherine of Russia to paint a picture—that her Majesty had left him unrestricted in regard to the subject, size, and price of the picture; and that he was anxious to consult his friend on a matter in which his fame and credit were so deeply involved. Mr. Burke replied, that Sir Joshua's application was made at a most fortunate moment, as the wife of the manager of his live stock, whose name was Rolfe, had recently been put to bed of an extraordinary fine male child (who had been christened William), and who would afford him an admirable classical subject for an 'Infant Hercules;' on which eminent artists of all ages (painters, sculptors, and poets) had already exercised their talents, and acquired immortal renown. After which Sir Joshua was immediately conducted by his illustrious friend to the bailiff's house; and finding the child to be, in every respect, a perfect model for the subject that had been suggested to him, sent for his colours, brushes, and canvas, and painted the masterly sketch now at Thirlestane House. The model for which sketch is now still living—a robust, athletic yeoman, cultivating his own farm, near Beaconsfield; and, to quote the Duke of Buckingham's own words at a recent agricultural dinner—"The best farmer in the county of Bucks." In order to verify these facts, the owner of the picture, a short time ago, called upon the Duke of Buckingham, who fully confirmed to him the reports above stated, and kindly indicated Mr. William Rolfe's address; and a letter being, consequently, forwarded to Rolfe, to request some proofs of his identity, produced the following very satisfactory reply:—

"Scaly's Farm, Beaconsfield, June 8, 1844.

"My Lord,—In consequence of your lordship's letter not being properly directed, it did not reach me till two or three days ago, which is the reason of my not answering it before. In reply, I now beg to say, that I remember many times hearing my father and mother say that Sir Joshua Reynolds did, as you have been informed, paint my likeness when an infant, as a model for his picture of 'The Infant Hercules strangling the Serpents in his Cradle.' I also remember, when a boy, being frequently addressed in the name of 'Hercules,' by Mr. and Mrs. Burke, Mrs. Nugent, Mrs. Haviland, and others of Mr. Burke's friends and visitors—'Here comes Hercules'—'How do you do, Hercules?' &c. &c.,—are expressions very clearly in my recollection. The fact was also well known in this neighbourhood, and has been frequently talked of since, to the present time. I was born in the year 1788, and believe that the picture was painted when I was five or six months old. I have heard my parents say, that I was asleep in my cradle at the time Sir Joshua saw me, and that he said I was in just the attitude in which he wished to see me—having, in my sleep, stripped my arms, &c., of their clothing.

"The information your lordship has received respecting my father's situation in life, at the time the painting was made, is somewhat erroneous. He was then working-bailiff to Mr. Burke, and lived at his farm-house at Butler's Court; and was principally engaged in managing his live stock, in which he took particular interest.

"What went with the painting at the time I have never heard, but am very glad to hear that it has fallen into your lordship's hands; and take the liberty of asking the favour of being, some time or other, allowed a sight of it, when I shall be most happy to tell your lordship any other little circumstance I may remember respecting it. I remain, my Lord,

"Your Lordship's

"Most obedient, humble servant,

"William Rolfe.

"To the Right Hon. Lord Northwick."

VARIETIES.

The President of the Royal Academy.—The proposed resignation of Sir M. A. Shee, as President of the Royal Academy, has been met by the members in a manner to relieve him of the —now to him—more onerous duties of the office, in so far that he may still retain the Presidency, while the duties will be discharged by deputy. At a meeting of the Academicians, convened for the purpose of considering the resignation of Sir M. A. Shee, it was resolved that he should be invited to permit his name still to appear at the head of the list of the Academy. To this resolution all the members affixed their signatures. At the same time the duties of the office were delegated to Mr. Turner, as the oldest Academician, who thus will discharge the active duties of the office as *locum tenens* of the President.

Flaxman's Shield of Achilles.—It is known that the engraving of this great work has been for some time in progress, by Mr. Freebairn, of No. 28, Mornington-place. It is now upon the point of being finished—the six compartments being completed, and the centre, representing Apollo in the car and the signs of the Zodiac, is nearly so. It is engraved in that line manner known as Bates's patent anaglyptograph, so well fitted for bas-reliefs and medals. It is engraved from a plaster cast of the original model, and not from a cast of the actual silver: thus avoiding any injury from the finishing in the metal. The plates follow in the order described in the 18th Book of the "Iliad:"—'The Marriage,' 'The Judgment,' 'The Battle,' 'Reaping and Ploughing,' 'The Vintage,' and 'The Attack of the Lions on the Flocks.' The shield was made in silver for George IV., and is now in possession of the Queen; it is three feet three inches in diameter. In a letter to Mr. Bigge, Sir Thomas Lawrence thus speaks of it:—"Messrs. Rundell and Bridge possess in that shield a finer work than I am sure has ever been executed in that class of subject since the ancients. We know of no rival to to it in the labours of the 15th century; and I need not say that none has appeared approaching to it

since." Again, in addressing the Royal Academy in December, 1826, he speaks of it as that "divine work unequalled in the combination of beauty, variety, and grandeur, which the genius of Michael Angelo could not have surpassed." In eulogy of this great work we have not a word to offer after this. Many men have lived, as it were, in advance of their time—still they have not died unappreciated; but Flaxman has lived so much before his time, that his works are not even known—that is, among ourselves. Flaxman used to say that the back of the Thesues was the finest thing in the world. Were it possible that he who produced that back could have seen the shield of Achilles, he would have said that this was a more worthy illustration of the Greek poet than the Greeks themselves could offer.

THE HOUSES OF PARLIAMENT.—On the 24th of July, Lord Brougham proposed an address to the Queen, praying that the Houses of Parliament should be temporarily got ready for public business, and took occasion to say that—"He feared it was not a question of one year, but of an indefinite period. He could not help suspecting that there was something behind—that there was a taste committee on some fresco painting, or some idea of ornamenting the Houses on some plan, in an eminent quarter—to make the two Houses subservient to pictorial and sculptural embellishment. Now, ornament was an excellent thing, but business was of greater importance. Mr. Barry was not speeding the work, and if their lordships did not adopt his motion he did not see when they would go into the new House."—Address lost by a majority of 24 against it.

MR. WYATT'S WELLINGTON STATUE.—This work, which has been so long delayed, is at length nearly completed. The arch at Hyde-park-corner is destined to receive the statue, as originally proposed; but its weight is about 40 tons, to the support of which it is believed the arch is not equal; consequently a strong inverted arch is about to be formed under the opening. Other precautions will also be taken to secure it as much as possible.

TESTIMONIAL TO MR. BRITTON.—A dinner was given on the 19th of July, at Richmond, to J. Britton, Esq., F.S.A. We quote from the "Builder" a passage on the subject, introductory to a somewhat lengthened report of the proceedings:—"The numerous fine works which Mr. Britton has produced, illustrating the architectural triumphs of England, have led to a well-merited expression of gratitude and admiration, not only from professors and students of architecture and engineering, but from literati, artists, and others." The party consisted of about 100,—nearly the whole of whom were in some way or other "distinguished," and many of whom hold foremost rank among the remarkable men of the age and country. We should willingly devote some space to the subject, for the compliment supplies a good example; it anticipates, as it were, posthumous honours; and prevents the postponement of a debt of homage until the person who may have earned it is deaf to the voice of the charmer. We shall, however, recur to it when arrangements have been made for the permanent "Testimonial" which the friends and admirers of Mr. Britton are about to extend to his fame.

BLACK-LEAD PENCILS.—Of this most universally useful article of the artist's equipment, complaints have long been rife, as well of the quantity as of the quality, of the lead of which they are manufactured. The black-lead pencil is essentially the tool of the English landscape-sketcher, and hence some consideration is due to it; and we are glad of this opportunity of observing that complaints of the insufficiency of the lead which pencils usually contain are not made without cause. Being glad to announce any and every improvement in the means of Art, we have here to state the result of a trial of a case of pencils, a specimen of a manufacture instituted by Mr. Brockedon. They are distinguished by the usual letters, and are finished with much nicety; those sent for trial contained lead of very superior quality; that of the pencil marked BBB had been most judiciously selected for the purposes to which this pencil is applied: it works with the utmost freedom, affords a broad touch which can with the greatest ease be graduated to any strength. The reputation, however, of Mr. Brockedon is a sufficient guarantee of the excellence of their manufacture.

THE THREE STATUES.—The sculptors appointed to execute the three statues for the Houses of Parliament arranged to draw lots in reference to the arrangement of subjects: Mr. Marshall drew "Clarendon;" Mr. Bell,* "Falkland;" and Mr. Foley, "Hampden." The sum to be received by each is £1200—not guineas, as incorrectly stated: the official communication to the sculptors orders thus:—"The said statues are required to measure each seven feet in height; the material is to be white marble; and the price of each statue is not to exceed £1200." Among the estimates for the year 1845-46 the sum of £2000 is granted towards the expense of these statues; and the sum of £4875 has also been granted for the purchase of a very extraordinary and valuable collection of the works of the early Italian designers and engravers, for the British Museum.

PORTRAIT OF NELSON.—We have seen at Messrs. Graves's, in Pall-mall, a portrait of Nelson, of the authenticity of which there can be no question. It was painted about forty years ago for Robert Butcher, Esq., of Grove House, Bungay, who prevailed upon Lord Nelson to sit to Abbott, an artist held at that time in much esteem. The features are animated and penetrating, and not so much broken by lines as we have been accustomed to see them. The complexion is that of a man in sound health, and, in short, the entire countenance betokens mental energy well sustained by the physical constitution. The portrait is in perfect preservation, and is finished throughout with much care, without injury to the spirit of its style. A portrait of Nelson at this period of his life is more interesting than at any other. It was purchased by Messrs. Graves at the sale of the effects of the late Mr. Butcher, and we believe it is their intention to engrave it.

THE FLAXMAN MONUMENT.—On the 28th of June, at a meeting of the Committee at which Lord Mahon presided, the model of the statue was submitted and highly approved. A resolution was accordingly passed, that Mr. Watson be requested to transfer the clay model to plaster; and it was also resolved that an appeal be made in furtherance of the design to those noblemen and gentlemen who are known as liberal patrons of the Fine Arts, and to the public. The list of the Committee contains the names of many of the most distinguished patrons of Art, and the list of subscribers shows yet a greater number. It is only under such auspices that a statue of Flaxman, according to the present state of feeling, could have been at all promoted; and it is humiliating to reflect that, the fact being public that such a monument is contemplated,—this appeal should be necessary.

SUPPLY OF BLACK LEAD.—It has been, for many years, a subject of complaint among artists, that no good black-lead pencils were to be obtained; that the native Cumberland black lead was gritty—that the traces of all composition pencils, from the quantity of antimony which they contained—a necessary ingredient to effect solidity—could not be readily, if at all, obliterated by India rubber, and that it wanted colour and lustre. It is known that for a great many years no new graphite has been found in the mines of Borrodale, in Cumberland; the old stock has been picked over and over again, when the best of the lead has been selected; and many of the old pencil-makers have relinquished the sales in the hopelessness of procuring any fit to use. The late Mr. Mordan (whose firm is now carried on by his sons) foreseeing that, without the discovery of fresh mineral, this supply must soon find its limit, ordered all the dust produced in slicing the black lead to be carefully preserved, and at length accumulated as much as had cost him, by weight, above £12,000. This he kept in anticipation of the discovery of some means of restoring it to the solid state again; and his successors have not been disappointed. He particularly directed the attention of Mr. Brockedon to the subject, informing him that he had been at much expense in trials to effect the object chemically, but without success. Some time after, it occurred to that gentleman that this might be effected by sufficient compression in a pure state; and he has been completely successful. The gritty and foul matter is carefully separated, and the fine lead is then finely ground, and sifted through spaces not the fifty-thousandth part of an inch in diameter. The dust, thus prepared, is then placed in an apparatus, which is air-tight. The air is pumped out of the powder; and, whilst it is in a state of exhaustion, it is subjected to a pressure of 5000 tons. This solidifies the mass in a form two inches and a quarter square, and three-fourths of an inch in thickness. From this slices or vineers are cut, and it is treated like the natural plumbago in its manufacture into pencils. When thus prepared, its specific gravity—its electrical powers, the action of fire and water—is precisely the same as that exhibited by the purest native plumbago. The opinions of artists of eminence have been most favourably expressed upon it; and a very desirable object, much wanted, has been successfully obtained.

INSTITUTE OF THE FINE ARTS.—At the close of last month, the annual "*Conversazione*" of the Institute was held at "Willis's Rooms." We cannot afford space to do the subject justice; a bare enumeration of the articles exhibited would indeed fill several columns; while a list of "distinguished visitors" would occupy more room than we can now give to the whole. We must, however, express our gratitude to the Committee, who made the arrangements with taste, judgment, and exceeding industry. We are gratified in describing the "evening" as one of the rarest intellectual treats we have ever enjoyed—a treat which was undoubtedly an equivalent to the annual guinea subscribed.

MR. J. C. HORSLEY has been appointed to succeed Mr. Herbert as the Teacher of Drawing in the Government School of Design. This appointment will be regarded as satisfactory; Mr. Horsley is an artist of very considerable ability; and his attention has been directed to the higher departments of the Arts. We may take this opportunity of correcting an error in our last. It is Mr. Le Jeune, and not Mr. Frost, who has recently joined the School as one of the Assistant Masters; Mr. Le Jeune is a painter of very distinguished reputation and great ability, and his accession to the establishment cannot fail to advantage it.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The Council of this excellent Institution assembled at their rooms in Sackville-street, on Thursday the 17th ult., for the purpose of distributing their half-yearly relief to distressed artists, their widows and orphans, when they administered assistance by sums amounting to £279, which, with the former sums granted, makes a total of £542 since the 1st of January last: thus completely verifying our former remarks, that this Institution is fully deserving the confidence and support of all who feel an interest in the vicissitudes contingent upon an artist's life and those dependent upon it.

EMBOSSED TABLEAUX.—Under this name Messrs. Dobbs, Bailey, and Co., of Soho-square, are publishing a series of the most esteemed compositions of the ancient masters. The embossing is effected on thick card-board, the principal figures standing out in bold relief. The cartoons have been executed in this manner, and with a fine feeling in the treatment of the figures as to their relations of distance or proximity: the nearest coming forward with distinctness and force, and those of the background retaining their places as in the original. The character of the figures is effectively preserved, insomuch that the least striking of them could individually be recognised as belonging to the composition if even dissociated from the others. The draperies and features are modelled with the utmost nicety, even insomuch as to give the appearance of stucchi of the most careful and spirited execution. Besides the cartoons there are also finished the 'Last Supper,' by Da Vinci, and other works of the most eminent masters.

BURFORD'S PANORAMA OF ATHENS.—This is undoubtedly one of the most interesting views which this indefatigable artist has ever exhibited. It is taken from the hill of Musæus, which commands every object within a circumference, it is said, of nearly three hundred miles. Among the striking objects of the view are, of course, the Acropolis, with the Parthenon, also the Temple of Victory, the Propylæ, the Theatre of Bacchus, &c.; and on the right of the Acropolis appear a portion of the modern city, the Arch of Hadrian,

* As the name of "Mr. Bell" appeared among the candidates for the Mastership of Drawing in the "Government School of Design," it may be well to mention that the artist referred to is not the distinguished sculptor, but the painter—Mr. Bell—who obtained one of the prizes given by the Royal Commission in 1843.

the Temple of Jupiter, &c.; and elsewhere the Piræus, the islands of Salamis and Corinth, the Temple of Theseus, the Areopagus, and the Gardens of Epicurus; while the extensive plain lying round the city is closed by the long ridge of Hymettus, the Argolic Hills, and other mountain ranges. In execution this work is equal to the best works of this eminent artist: the distances in this picture may be signalized as a triumph in aerial effect.

RACING CUPS.—The increased attention now paid to the style of racing prizes is a gratifying manifestation of the improvement of taste in this kind of design, for which there is such an ample field for fine composition. The Royal Hunt Cup, which we have had an opportunity of inspecting, at Messrs. Hunt and Co.'s, in Bond-street, presents the same subject and design as one of the cartoons exhibited at Westminster-hall — Robert Bruce defending himself against three assassins, by whom he was waylaid on his retreat from the battle of the King's Field. The design was originally made for a cup, but by the permission of Messrs. Hunt and Co. it was exhibited as a cartoon. Those who may remember the drawing and see this cup will be disappointed at the effect of the composition, since in this form the spirit of the work is lost. One of the assassins lies wounded on the left side of the horse, and so placed that he seems to form no part of the subject; but, when the whole is viewed in such a manner as to give the same arrangement as in the cartoon, this figure enters into the composition. The effect is also injured by the decided opposition in the dark colour of the ground or stand upon which the horse and figures are placed; the effect would be infinitely better if the whole were of one tone, be that what it might, like bronze, marble, or any other material to be ultimately employed in working from a plastic model. It is also to be lamented that an attempt to give texture to these designs must always be made. The horse is superficially graven all over to imitate the animal's coat, which is no imitation at all. The skins of the men are also punctured into roughness, and in like manner texture is given to every item entering into the design. We have yet to learn that this is rendered necessary by any technical difficulty; if so, there is surely a means of getting rid of this debilitating detail, so unworthy of legitimate Art. A higher and better feeling would be exhibited in these works by rendering their execution as like as possible to that of small bronzes. The subject of the Goodwood Cup is Charles the Second, on horseback, presenting to the winner the first prize cup ever run for at Newmarket. That of the Stewards' Cup for the same meeting is Boadicea, in her war-chariot, leading on the Iceni against the Romans. That of the Ascot prize given by the Emperor of Russia is a copy of the equestrian statue of Peter the Great.

RICHARDSON'S METALLIC RUBBER FOR MONUMENTAL BRASSES.—We have elsewhere noticed the value and interest of the ancient figures so common in our country churches; and many persons now collect rubbings from them. The general process was effected by placing soft white paper over the incised brass, and rubbing the entire surface with a cake of heelball, the same as used by shoemakers: this gave a facsimile of the original; but the black lines of the brass became white upon the paper on a solid ground of black,—in fact, the reverse of the original effect. In the present instance black paper is used, and the composition for rubbing with is the colour of brass—a tint which is deposited on the paper, and thus a perfect fac simile of the original is obtained—black lines on a brown ground: by cutting the figure according to the outline, and mounting it upon stone-coloured paper, the illusion is complete. The invention of Mr. Richardson is a manifest improvement — making the copy really a work of Art. No visitor to "old places" should be without it.

WOOD CARVINGS.—We have been gratified by an inspection of some oak carvings, executed by Mr. Rogers, of Great Newport-street, and intended as stalls for Stalbridge Church, Dorsetshire. The back is divided into twelve compartments, each of which contains a symbol of one of the Apostles. The poppyheads, spandrils, and pateræ are all different—representing either varieties of Gothic foliage, or such emblems as the 'Sun of Righteousness,' the 'Alpha and Omega,' &c. &c. The four standards bear, in elongated quatre-foils, the symbols of the Evangelists—viz., the angel, the lion, the bull, and the eagle; beneath which are canopies surmounting eight of the sacred flowers of the Church:—The rose of Sharon, a type of the Saviour—the lily, emblematical of humility—the herb trinitas, typical of the Holy Trinity—the Lacrymæ Christi, used for the crown of thorns—the passion flower, emblematic of the passion—the cardamine, of the annunciation—and the vine and wheat ear, of the Holy Sacrament. These admirable compositions are brought out with a delicacy of execution and distinctness of character, considering the material in which they are carved, surpassing all similar works of foreign schools we have had an opportunity of examining.

PICTURE SALES OF THE MONTH.

FOR want of space in our last, we were compelled to close the account of Lord GRANVILLE'S pictures; but now offer a few remarks on the three last lots:—Lot 17. A 'Large Landscape,' P. Konink, representing a flat country, doubtless somewhere in Holland. This picture, as a work of Art, is perfectly puerile. the sky of the most feeble conception, unstudied and unnatural forms; the landscape portion consisting of a few rows of trees here and there, and some cottages. Although a large picture, it had a solitary figure about three inches high. If it ever possessed any natural colour, it must have greatly changed, as the lights of the trees were nearly of the hue of a dish of curry, and the shades like those of walnut juice. The only satisfactory part was the extreme distance, for which it appeared indebted to some modern hand. For such an acre of insipidity the great sum of 500 guineas was given. At some future day, when the productions of Art are appreciated for their intrinsic merits and not from having formed part of a rich man's collection, this picture will probably sell for £20, and quite enough too. The purchaser was Mr. Grenfell, of Belgrave-square, and he obtained some others from this same sale—two Van Goyens, a De Vlieger, the Vanderheyden we have before named, and the P. Konink: all faded, feeble works, acquired by the waste of money, with misdirected judgment. Far finer and infinitely more intellectual pictures in the same class of Art, by living painters, might have been bought for a quarter the amount. There were in this sale also two W. Vandeveldes, Lots 18 and 19. The first sold for 330 guineas, and was by no means a high class-work; the other brought 330 guineas, a small picture, and very doubtful: the reflections of the man-of-war in the water remarkably untrue; the smoke from the discharge of a gun as hard and cutting in its outline as the edge of an oyster-shell, which it much resembled. It was probably nothing more than a timid copy, such as can be easily made by any plodding artist gifted merely with patience and a steady hand.

On Friday and Saturday, the 11th and 12th of July, were sold by Messrs. CHRISTIE some 120 pictures, the property of E. W. LAKE, Esq. For some weeks previously a very unusually long announcement of this great and important event was advertised in all the public journals, drawn up a good deal "à la George Robins," and very unlike the sensible and modest manner that used to characterize the advertisements of Messrs. Christie and Manson. It smelt strongly of the shop, as well as the printed catalogue, which amounted to no fewer than forty-one pages. Mr. Lake is a distinguished and fortunate bargain-hunter, a great frequenter of sales here and abroad. The catalogue stated that these pictures were of the highest class, and sold because he had decided on retaining only his examples of Italian Art. Mr. Manson said the instructions he had from Mr. Lake were the same as those he received from Lord Granville, where every picture was disposed of. He added, that these pictures were sold from there being no room to hang them up, for that they had been kept standing against the wall for want of space, and that Mr. Lake intended to replace them by examples of Italian Art alone. [Query? to place against the wall!] Mr. Manson added, "Don't let Mr. Lake's friends, in their zeal to support him, mislead you, but bid boldly; no one is in possession of his secret but myself." What all this rodomontade implies, our readers can best judge from what we have stated. The whole appears a got-up business to obtain something like a celebrity for a collection formed of middling odds and ends, and by that means to gather a good harvest of money. That Mr. Lake is anything more than a broker in pictures no one can give him credit for, who knows that among his "rejected" he included the 'Sunset after a Storm,' by Danby, a celebrated and poetic inspiration of genius that every man of refined taste could enjoy and appreciate. The greater part of this gathering has been regularly exhibited among the "old masters" at the British Institution; every lot nearly in the catalogue was inflated with that circumstance, and a reference to "Smith's catalogue,"—being a list of pictures published by a picture-dealer in Bond-street. Not a chance was lost either of saying each particular piece had formed part of the collection of Lord So-and-So, or Count Somebody Else, however dubious and unimportant these titled individuals may have been. In short, everything was carefully made use of to increase the consequence of a collection,—of which, after all, the prices given are the best criterion. We must not forget to name here that Mr. Lake is the lucky man who is said to have obtained a genuine divine Raffaelle for £15 in Messrs. Christie's sale-room two years ago, which was reported to have been sold by mistake amongst some pictures that had been turned out by the Duke of Devonshire as unworthy. The importance of this affair was augmented by the whispered insinuation that the Duke, having discovered the mistake, offered Mr. Lake £2000 to have it returned, but that the magnificent offer was declined. We would wager, nevertheless, that not many years will elapse before another sale of Mr. Lake's pictures will take place, when probably he will reject the Italian school; that is, when they have all been exhibited in Pall-mall among the annual display of "old masters;" and we should not much wonder if the Raffaelle turned out a "fudge." A *bonâ fide* sale by auction is a pretty safe test. But how rarely does an honourable and genuine sale take place! Scarcely ever but with truly fine works that need no puff, no trick, and no catalogue of forty pages.

Now for the results of the sale. They were almost entirely knocked down to the names of dealers, very few of whom, we believe, bought for themselves, but were employed agents for others. Lord Forester, however, bought Lot 47, 'A Sea View,' by JACOB RUYSDAEL, for 102 guineas,—an original picture of small importance, possessing much of his best manner of pencilling, but so changed in hue that it appeared to have been painted out of a blacking-pot: all the tints of nature and transparency of tone so much decayed that nothing remained but its composition of subject, and the mere light and shade. It may be venerated as an antiquity; but for any purposes of artistic gratification a fine engraving would fulfil the object better. As the sale was composed of 123 lots, we shall only take notice of a few, as anything more would amount to mere repetition:—Lot 13. 'Monkey Gamblers,' D. Teniers. According to catalogue, "a brilliantly-coloured picture, from the collection of the Hon. T. Greville and W. Hastings, Esq. Engraved by Pool, and also by Chenu. Smith, Catalogue Raisonné, part 3, page 368, and ditto Supplement, page 425." After all this swagger, and the great name of D. Teniers, it sold for 50 guineas.—Lot 22. 'The Artist's Mother,' by G. Metsu; sold at Lord Radstock's sale for 100 guineas, and now descended to 17 ditto.—Lot 23. 'Palamedes,' 16 guineas.—Lot 24. 'Elsheimer,' 12½ guineas; the hundredth original of the same subject.—Lot 27. 'Peter de Hooge,' 24 guineas.—Two by Adrian Ostade, being Lot 35, 'The Weary Traveller,' and Lot 43, 'An Elderly Peasant,' sold for the insignificant sums of 17 guineas and 14½ guineas. Both these last-named pictures were exhibited at the British Institution in 1836 among choice specimens of the old masters, we suppose with the laudable object of improving British taste and Art, by the study of these trumpery specimens; and the public paid one shilling for admission fee to view the same.—Lot 41. 'Albert Cuyp,' 13 guineas.—Lot 51. 'Triumph of Religion,' P. P. Rubens, 18 guineas.—Lot 59. 'A Piebald Horse,' Karel du Jardin, described as being lighted up by a brilliant sky, sold for 50 guineas. Some *gagging* in the description of it in the catalogue about its having been ascribed to Paul Potter. A much better picture of a horse may be purchased for 10s. at many sale-shops in the metropolis; and as for the landscape, it was rubbish itself. It might do for the sign of a road-side pot-house; nevertheless Mr. Manson said it was an interesting, true bit. It was knocked down to a hosier in Oxford-street, who attends the room regularly while the pictures are on view, to obtain commissions from gentlemen to make their purchases.—There was a good deal more of the same sort of stuff, to each of which a dozen lines of description and praise were appended. The whole catalogue was a continued repetition of gem, brilliancy, admirable, exquisite, interesting, choice, excellent, beautiful, powerful, spirited, brilliant, magical, *chef d'œuvre*, fine expression, choicest quality, splendid, capital, matchless, &c. &c. We will now notice some few of the pictures which brought the highest prices:—Lot 52. 'Rustic Courtship,' Adrian Vandevelde, rather damaged, and become obscure in the shadows, 180 guineas.—'L'Anxiété Plaintive,' a female head, Greuze, bought by Lord Hertford for 195 guineas.—Lot 63. A large historical picture by De Loutherbourg, R.A., the 'Combat between Richard Cœur de Lion and Saladin,' sold for 136 guineas.—Lot 64. 'The Sunset at Sea after a Storm.' This celebrated picture is the first that Danby ever exhibited at the Royal Academy, from whence it was purchased by Sir Thomas Lawrence, P.R.A., for £100. Notwithstanding the intensity of colour and variety of tints which constitute the scene, it has remained unchanged in the least degree, although it has been painted upwards of twenty years. It was sold now for 193 guineas.—Lot 97. Vander Meulen, 'Cavalcade in a Landscape,' 135 guineas.—Lot 99. Murillo, 'The Infant Saviour Asleep.' The catalogue description says it represents the divine and lovely infant. However, the opinion of lovely is not usually given to infants possessing such a nose as this one does. The name of Murillo, too, tacked to it as a certificate of being divine and lovely. Exhibited at the British Gallery, in 1838. We thought Mr. Lake intended only to retain his examples of Italian Art. Is Murillo rejected because of his Spanish origin? Is there no analogy in his works to the finest of the Italian school? Did that put Murillo's nose "out of joint"? Sold for 84 guineas to the hosier again.—Lot 101, called 'Cuyp's Cow.' Mr. Manson was in a fix here—at a complete stand-still about this picture, which represented a dun cow painted about the size of a full-grown calf. He said not a word in its favour, only observed that it was called 'Cuyp's Cow.' The dun cow was, however, sold for 85 guineas to Mr. Brown; and the very vulgar joke was sported thereon, that he was "Dun Brown."—Lot 104. A very large allegorical picture, to which the illustrious

name of Nicholas Berghem was attached. Twenty-four lines of exaggerated praise in the catalogue, saying, "It may justly be reckoned among the artist's best productions in this class of painting," were all thrown away, as it was adjudged at no more than 90 guineas.—Lot 107. 'Le Petit Boudeur,' Greuze; 182 guineas.—Lot 110. Rembrandt's 'Cook.' Eighteen lines of description in the catalogue, saying, among other recommendations, that it is the picture recorded by De Piles and others to have been so delusive that, when placed in the window by Rembrandt, the passengers thought it the cook herself. It proved no delusion here though, as it was only knocked down for 110 guineas to the hosier aforesaid.—Lot 111. 'The Horse Fair,' Wouvermans. A small picture, not in good condition, and become very dark: a fine work in its original state, though not a very important one, being only 12 by 15 inches; sold for 290 guineas.—Lot 112. 'Portrait of Leonora de Amicis,' Greuze; 280 guineas.—Lot 113. 'The Duck Merchant,' Jan Steen; 131 guineas. A poor concern, not worth a tithe of the price.—Lot 112. 'Twelfth Night,' by the same; 200 guineas. Much of the same quality as the preceding; horrid drawing of the hands and feet; bad in colour. It once belonged to the Duke of Bedford, who showed his good sense by turning it out; exhibited, nevertheless, by Mr. Lake, at the British Institution. We wonder how much per cent. pictures increase in value by being placed in this Exhibition. It must be something considerable, or it would not be so much dwelt upon.—Lot 116. 'Les Forgerons Taillandiers,' G. Metzu. Twenty-four lines were devoted to exalt this picture in the catalogue. It is precisely a class of Art in which many of our native artists, as well as several living ones in Holland, excel at the present day, and whose works greatly surpass this highly-extolled picture: the two figures composing the subject, lanky and ill-shaped; as for the scene, nothing could be more wretchedly imagined, or more poverty-stricken in idea. This has also been for a character to the British Institution, in 1837; sold for 235 guineas.—Lot 118. 'Five Boers at a Window,' A. Ostade. After seeing so many Ostades sold in this sale under £20, it is pleasant to say that this specimen was a most charming picture, and well deserved the 160 guineas it brought.—Lot 119. A large picture by Hondikoeter, of poultry, 'A Peacock,' &c. A very fine work of the kind; sold for 206 guineas; bought originally by Mr. Lake, at a sale of Foster's, for £60. Profit by puffing, &c., £156 6s.—Lot 121. 'Dædalus and Icarus,' Vandyck. Fifteen lines of description and praise, also at the British Gallery; 200 guineas.—Lot 122. 'Town Scene,' Vanderheyden. Fifteen lines more, and the puff of British Gallery; 237 guineas.—Lot 123. 'The Alpine Pass," N. Berghem. Eighteen lines in catalogue, and equally ticketed from the British Gallery; 360 guineas. This last picture was, or rather had been a capital work: the progress of ruin has begun in the shadows, which are embrowned to the destruction of everything like atmosphere in the picture.—The produce of the sale was £5154 13s. We bid adieu to Mr. Lake and his pictures for the present; we shall no doubt meet again—at Christie's! This may be said to wind up the picture sales of any consequence for the present season. The remainder at the other sale-rooms are neither changed in character nor quality, and certainly not in quantity. The most extravagant prices have been given for some fashionable and favourite master—Greuze, for example; while others equally meritorious, from the same influence, have been neglected. It always will be so where Art is not understood for its excellence, but merely estimated from caprice or pecuniary value. The works of Canaletti rose a few years ago in public favour, and a complete delusion thereon has existed ever since. The statistics of the sales for this season alone produce upwards of 400 pictures attributed to his name; and doubtless our clever neighbours of France, seeing the madness now to possess works of Greuze, will for the next few years deluge the sale-rooms of London with simulated originals. In Lord Granville's and Mr. Lake's sales there were scarcely half-a-dozen fine pictures in good condition, and yet the joint proceeds have drawn from the pockets of the public £10,430 7s. 6d. Oh! for the march of intellect! The schoolmaster of Art is certainly *abroad*: he does not at present reside in England.

We had intended to notice rather at length a sale to which the term of "Rig" is usually applied, that took place at FOSTER'S, on May 21st; but repetitions of this nature are so disgusting, the falsehoods uttered so unblushing, and the efforts to entrap purchasers so barefaced, that the task is painful to dwell on; and we shall, therefore, speedily dismiss the matter without much comment.

The sale was of miscellaneous properties, and included the Cartoons of F. Howard, of which we have already spoken. Two portions of it comprised pictures belonging to Messrs. A. and B., both of them small dealers, whose principal, or nearly sole chance of sale is in the auction-room. The day chosen at Foster's being Wednesday, the usual levee day of the Sovereign, his premises being situated in Pall-mall, near the Palace, make it very favourable to the casual dropping in of idlers; and, adding to this, Mr. Foster's glibness of speech, it is a very seducing lounge to strangers. His gentlemanly appearance and quiet persuasive tongue are so inviting that you would imagine he was their sincere friend and confidential adviser. This becomes particulary evident when he has a *bonâ fide* bidder who hesitates about an advance on being over-stepped in bidding by the owner of the picture. The auctioneer's interest is also greatly concerned in actual selling; and that is a grand inducement to all men. Then, how invitingly can he take a sip from his chased silver tankard, giving the hesitating visitor more time to screw up for a further bidding, and bewitchingly assuring him "it is a picture of very considerable pretensions, and that is using very moderate language indeed; very clever, I assure you; have another look, it is an excellent bargain; you seldom get anything of this size and quality for less than——. Shall I say another half guinea? Permit me," &c. &c. As we have spoken before of Canaletti, we may as well say that two of this cognomen were not wanting now, being Lots 115 and 117, which we may suppose caught a purchaser at 40 and 30 guineas. A respectable gentlemanly-looking man, evidently a stranger in the room, as we know by experience of the usual collection of faces, gave in his card to the clerk on being declared the highest bidder. We wish him joy of his acquisitions, which, as far as size is concerned, is certainly a great one, and the sum is not very ruinous, if they should have been manufactured at Richmond instead of Venice.—Lot 126, called the 'Holy Family,' by Correggio, was put up and passed, as the company was informed they could not have it for less than £200, having been sent from the Continent with a reserve of that amount.—In this sale also turned up the Raffaelle, of which we gave a tolerably long account in describing the sale of a pretended Countess of Murat some time ago. The auctioneer, E. Smith of Regent-street (who has since become bankrupt), declared, on the veracity of an auctioneer, that it cost the Countess of Murat 1000 guineas. This time it appears in Foster's sale-room as being from Mr. Dubois's collection. The man to whom the key of its case was so ceremoniously delivered in E. Smith's sale, was now in this room zealously endeavouring to earwig a dropper-in to give him authority to purchase it on commission. What he said in recommendation of it was only in the way of trade, and not worth repeating. It did not succeed, however, and, after a little sham bidding among the dealers, was knocked down this time at 23½ guineas.—Lot 59. The 'Reposo,' Schidone, from the Colonna Palace, one of Mr. Ottley's pictures, mentioned also in Mr. Buchanan's book, and sold in 1801 at Christie's for 280 guineas, brought now £9 19s. 6d.; and Lot 137, a Ruysdael, for which Mr. Gray, of Herringay-house, Hornsey, gave 500 guineas, sold for 80 guineas.—There was in this sale also a female head, christened "Murillo," gorgeously framed, and fixed in a handsome mahogany case—vulgo, *robbery box*. The dealers were in raptures at its being "so beautifully got up." It was said to have been brought from Spain by *Signor* Cubesa. We should have thought *Don* Cubesa would have gone down better. The auctioneer dwelt with persuasive eloquence upon its merits, and upon the talent, grace, &c., of Murillo—always a safe course of puff—asking, "What lady in the land would not like to place in her drawing-room so charming a work?" Knocked down at 36 guineas. It was a most perfect specimen of its kind—stippled up to the excess of polish and triviality, overladen with varnish, a plate-glass over it lest the breath of heaven should soil its purity, excessive framing, gilding, mahogany, and cotton velvet. Alas! that all this could not tempt a purchaser in wealthy London; but that it must be destined to seek an ignoble asylum in the drawing-room of some vain cotton lord, perhaps in exchange for faded calicoes or rotten cotton twist!

REVIEWS.

THE PRINCIPLES AND PRACTICE OF ART. By J. D. HARDING. Published by CHAPMAN and HALL.

Ten years or more, if our memory serve us, have elapsed since the appearance of Mr. Harding's book on the use of the lead pencil—a work which effected a total revolution in the previously prevalent style of pencil sketching. After this, some three or four years ago, was published his work on Trees—"The Park and the Forest"—which manifests a taste and power unapproachable by any other hand. Of these two works we have nothing to say, since it is known how well they stand in public estimation. We, however, must take this occasion to observe, that we have seen imitations of Mr. Harding's method by French, Belgian, and German artists, but they fall immeasurably short of his manner of working. He is undoubtedly the most accomplished sketcher of wooded scenery that has ever yet appeared; and his mastery with the pencil is acknowledged, in so far that, wherever his works are known, they have changed the prevalent character of this department of Art. The works we mention are now succeeded by a third, of a much more comprehensive kind, as extending to the principles of Art generally. It is a large folio (pp. 156), illustrated by numerous examples of most beautiful execution in etching, lithotint, and lithography; and is intended as a sequel to the elementary work wherein was taught the necessity of imitating objects in the whole—and the futility of all attempts at a minute and mechanical imitation even were such possible—and now, in the present work, the less obvious principles of Art are explained, as, for instance, composition, or the management of objects in their most effective relations. And in now treating of imitation, arrangement, light and shade, and colour, the author offers nothing on his own authority, or theorizes on the practice of any school: his object being, as he says, to demonstrate natural truth; thence to deduce principles of Art, and to point out how these principles are to be applied to practice.

In the introductory chapter Mr. Harding refers to the continual quotation of the old masters as models for imitation; and we agree with him in the condemnation of this senseless cry. Show us, we would say, one man who is or has been great, who is not or has not been also original. Had he been an imitator of this or that great precedent, he had at the best been but a copyist. We would hold that the old masters are to be admired for themselves alone—and to be imitated only in the employment of the means whereby they have achieved their enduring fame.

In one very comprehensive passage the writer conveys much information:—"What is it," he asks, "that Art can properly imitate? Clearly not individuality. It can imitate mountains, rocks, trees, water, by generalities, and by indications of peculiar qualities of which the mind is cognizant; definite forms of all kinds exactly. It can suggest the general character, flexibility, and rotundity of foliage; the quantity, variety, and flexibility of the herbage; the fluidity and transparency of water; the multitude and general character and features of buildings; the solidity, quantity, and varieties of rocks and undulations of ground. It can impress the mind with the magnitude of mountains and the irregularities of their surfaces, and can convey to it the idea of fields and forests in the far-extending view. All these Art can sufficiently imitate, so as to enable the mind to recognise them with pleasure, and to recal the impressions either received from the objects themselves or from others of the same class." The writer limits himself to landscape, and is modest in his enumeration of the powers of Art, which yet, with these capabilities—equalling the charm of some fabled ring or lamp—is but little understood—insufficiently appreciated. He proceeds to develop the alphabet of that language which Art most impressively addresses to the mind; and in his progress refers, we are glad to observe, to the human form as the prototype of all beautiful association of line and quantity. In the education of all the landscape-painters of the foreign schools the study of the figure has been deemed indispensable; and, setting aside the better qualifications derived from it, the works of our own earlier landscape painters had been unquestionably better had they been able to draw the figure more perfectly. At page 20 of his "Elementary Art" the author has said—"That he who is best acquainted with the beauties of the human form—the most perfect work of Nature—will have an eye more keenly alive to observe all her other beauties, and all the properties of form, quantity, symmetry, proportion, and variety; he will be more apt in discovering the pictorial merits of every work of man, more skilful in improving the beauties of Nature, or in correcting the deformities he may find in either."

Mr. Harding turns to the sketches of some of the "old masters" for the sake of examining their composition. We have not, nor has any discriminating lover of Art, a blind reverence for everything bearing their name. Can anything be worse than many of the landscape backgrounds of Raffaelle? We have seen many landscape vignettes by Titian not only in bad taste, but absolutely puerile, showing that perfection in any department of Art can never be attained save by assiduous study of the corresponding class of Nature. Neither Titian nor Raffaelle lived, like Hobbima, under the trees; neither, therefore, could, like the eremitical landscape-painter, render the green face of nature with a truth equal to him: nor could he, nor the savage Salvatore, nor Gaspar Dughet, or Poussin as the learned are pleased to call him, paint the figure with the language of Raffaelle or the sweetness of Titian. These great names, therefore, do not sanctify everything to which they attach. Their bearers were only great in the departments which they particularly professed.

Mr. Harding illustrates his position regarding the ancient painters by reference to Claude's "Liber Veritatis," which he recommends to be compared with Turner's "Liber Studiorum." Such a comparison, it cannot be doubted, ranks

Turner a philosopher and Claude a schoolboy. As an instance of repetition of form in Claude, his 'Judgment of Paris' is cited, in which the trees on the left are made to repeat the form of the temple. Two vignettes are presented—one giving the original composition, and the other showing it in an amended form—and between the two there is no difficulty of choice.

The plates in this volume are no less various than excellent, and admirably adapted to elucidate the letterpress, which consists of eight chapters: in the first of which it is shown that true principles of Art are derived from Nature; the second treats of imitation as applied to Art; the third of the distinction between the judgment and the feelings with respect to Art; the fourth on beauty and form; and the remainder on composition, light and shade, colour, and drawing from nature; with an appendix on manipulation and materials.

These ample instructions are laid down in the simplest language, without the use of the terms employed in the art—so many of which are without real signification; and of them we can only say, that we know of no work from which amateurs, and even persons wholly unacquainted with every principle, could so readily gather a guiding knowledge as from this work.

THE ARCHÆOLOGICAL JOURNAL. No. V. PARKER, Oxford.

THE JOURNAL OF THE BRITISH ARCHÆOLOGICAL ASSOCIATION. No. I. H.G. BOHN, London.

Here we have two claimants to the position of reporters to a body of not many years' standing. The Association was formed by a few zealous individuals who were anxious for England to possess a fostering body similar to that of which France was in possession—who with disinterestedness and zeal devoted themselves to visiting, describing, and by a timely intervention not unfrequently preserving from destruction, many valuable mementoes of the past. These gentlemen, single-handed and unaided by the noble, wealthy, or powerful, by the strength of their own perseverance, organized the body, and ultimately gained sufficient importance for it. After the example of the Continental archæologists, a yearly meeting at one of our ancient cities was determined on, and Canterbury was chosen. Fearful of a first attempt, and fearing a failure, the "*names*" kept away, and, in spite of an adverse prophecy, the meeting was most successful, and the Association not a little benefited by so public a display of its strength. Then came the day of discord: the men who feared the risk envied the triumph; and the working bees had sad work with the idlers, who had stayed at home determined to pluck their honey from them. It was not in the nature of things that men who had worked for nothing, harder than any office clerk, to perfect an Association which they felt their country wanted, and whose perseverance had been so well rewarded, would submit to the determination of the envious, the timid, and the non-labourers, to take to themselves their name as a body and the result of their exertions. An inglorious victory was partially obtained by splitting the Association, and hence two Journals appear: the publisher of the old Journal going with the one "set;" the old members with Lord Albert Conyngham (the president), Mr. Pettigrew (the treasurer), and the founders, who had laboured so hardly to give the body "a local habitation and a name," publishing their own Journal in London.

The fifth number of the Oxford Journal strikes us as being rather heavier than usual. Of the "Legend of St. Werstan," the accidental criticism of a gentleman, whom we heard speak as if in praise, may be taken as sufficiently condemnatory:—"It is very clever! it makes so much out of nothing!!" The writer having asserted that no notice of the saint exists,—a mistake, to say the least of it. The number altogether wants variety: it is the old error to fancy that, because antiquities are as old as the desert, they must also be as dry.

No. I. of the Journal of the Association, the first published by that body at its own risk, is full of variety, and abounds with cuts embracing architecture, topography, and miscellanies of all kinds, from the Romans down to the 16th century. Mr. Wright has displayed his usual penetration in elucidating the full value of the medieval illuminated book-pictures, as authentic records of life and manners. Mr. Planché has much learning and critical acumen in his paper on the famous enamelled tablet, hitherto believed to have been that of Geoffrey Plantagenet. Roach Smith leads off with remarks on Mr. Artis's curious discoveries of Roman pottery and potters' kilns, as discovered at Castor, in Northamptonshire. The proceedings of the Association teem with curious information, and interesting little cuts of antiquities, so varied that no student can turn away without something—some coin, urn, picture, or thing—to which he may devote his attention. The fault of the other Journal is its almost exclusive devotion to one subject—architecture—to the exclusion of more generally interesting matter. We are glad to see this remedied, and with the old body untrammelled, with all its energetic men, we hope to see good progress. And, without binding ourselves to either party, we end with the old chivalric motto, "Heaven defend the right."

COMPOSITIONS FROM SHAKSPERE'S "TEMPEST." By J. NOEL PATON.

This is a series of fifteen designs from the most striking passages in "The Tempest," engraved in what may be termed outline, although many of the drawings have been matured into almost high finish. The frontispiece presents a vignette of much grace and spirit, from the song of "Ariel":—

"On the bat's back I do fly,
After summer merrily."

A subject so beset with difficulties for painting, that we have never seen it attempted; but which, as an outline vignette, is brought forward here most faithfully, according to the essence of the glad but mysterious verse. We find, accordingly, Ariel seated on the back of the bat, singing with his hands raised above his head. This small plate, as being unmixed with any classic alloy, is, perhaps, more directly according to the feeling of the poetry than any other composition in the series, although they all display so many beauties of thought, management, and expression. The artist, in a brief address, dedicates the series to Mrs. S. C. Hall. In the second plate is Shakspere, we presume, on Mount Helicon, surrounded by the Muses, and about to receive from a Hebe-like cupbearer, a patera brimming with a draught of eternal youth—an allusion, perhaps, to the immortality of his verse. This affords to the artist an opportunity for a display of female beauty, of which he has most ably availed himself. The third plate contains only two figures—those of Prospero and Miranda—the subject being the narrative of the former, who is seated, while Miranda, listening, sits by him. The following composition represents Prospero summoning Ariel, who comes with a well-expressed air of submission to the will of his master. The latter occupies the middle of the plate, while Miranda sleeps at his feet. Then Sycorax and Caliban are grouped together—the former in the exercise of her foul enchantments, while the latter sleeps in her lap. The sixth subject is, "Come unto these yellow sands," in which the artist essays a novel treatment, inasmuch as the principal grouping does not represent the dance of the "sweet sprites" on the sand, but a company of nymphs in the water, one of whom points to the shore (as indicative of the proposition of the first line of the song), where there is already a band earnestly fulfilling the spirit of the song. These female forms are graced with infinite elegance; but we cannot help thinking that the subject thus treated identifies itself rather too much with ancient mythology. This arises from a circumstance on which we have often cause to remark—that is, that the study of Antique Art, so necessary to the refinement of taste, often resolves itself into a fixed principle, which strongly characterizes all modern subject-matter with its own feeling. In a following plate is represented the torture of Caliban—a scene of consummate *teufeley*, which would delight a certain section of the *burschenschaft* of modern German Art, as comprehending all—and more than all—the monsters which Caliban enumerates. In another is seen Caliban pronouncing his encouragement to Stephano, which terminates with a description of his dream of the riches; but we find the monster alone, listening to the music and strange verses, of which he exhorts Stephano not to be afraid. The composition is highly effective, and the listening of Caliban well described. The remaining compositions represent the banquet—the masque from the first scene of the fourth act—the hunting of Caliban, Stephano, and Trinculo by Prospero and Ariel; and, lastly, Ferdinand and Miranda playing at chess—a composition of much grace, in which is forcibly shown the playful dispute between them.

In the drawing of the figure the artist evinces knowledge and accuracy: a circumstance which it always afford the utmost satisfaction to see in the rising members of our school, since this great means of excellence has not been extensively enough cultivated. Outline drawings are a great test of the skill of the artist; and we would gladly see a relish for them more widely diffused than it is. It is obvious that the feeling of the artist is strongly impressed by the godlike beauty of the Greek models, the majesty and grandeur of which deeply imbue every poetical mind. This is, perhaps, incompatible with modern poetry, in some degree; but it nevertheless, as shown here in combination with other valuable qualities, bespeaks a taste for character of that kind which constitutes the essence of exalted Art.

HANDBOOK for the PRESERVATION of PICTURES, &c. By HENRY MOGFORD. Published by WINSOR and NEWTON, 38, Rathbone-place.

This little work is a reprint of some papers which appeared recently in the ART-UNION, signed "Renovatus," and created an interest insomuch as to induce the author to republish them in the form of a handbook—comprehending, it will be remembered, practical instructions for cleaning, lining, repairing, and restoring pictures. There are many persons by whom these operations are effected with the utmost skill and nicety; but there are also, on the other hand, many who profess to clean and restore works of Art without possessing any knowledge of the commonest practice of painting: hence are valuable works often injured, nay, irremediably destroyed. It has been much to the profit of the many whose avocation has been that of repairing pictures, that the means employed were kept secret: it will not be less advantageous to those who are competent to restore pictures that the methods employed should be known, because no possessor of valuable works will attempt to touch them himself; but some knowledge on his part of the means employed will assist him in selecting a person of experience and judgment, for in order to the cleaning of pictures much more is requisite to be known than merely that spirits of wine will cleanse the surface of the colour—in short, the most skilful artists are those who are best qualified to clean and restore pictures, as is exemplified in some of the German collections by the labours of men who enjoy high reputation as artists. This little work affords ample instruction in every curative process to which pictures are subjected: to many who profess restoration of works of Art it may supply useful hints; and to the possessor of valuable pictures it will furnish such information as will aid him in the preservation of those works.

ILLUSTRATIONS OF THE ROCK-CUT TEMPLES OF INDIA. By JAMES FERGUSSON, Esq. Drawn on Stone by Mr. T. C. DIBDIN. Published by JOHN WEALE.

The wonders of Ellora and Elephanta have long been familiar to Europeans by description; but of the extensive series of rock-cut temples we have never met with any work conveying so perfect an impression of their real character as does this, with its numerous and well-lithographed plates. It is true that, as regards these remains, all is darkness. Conjecture—for we are unwilling to accept an unbased theory—is most unsatisfactory; for, when we contemplate such remains in the absence of all fact, we most ardently desire to know something of their history. They differ distinctly from the Mexican remains; yet the latter might be pronounced as something like the imitative efforts of a ruder people, or the earliest attempts of the same. But here the comparison must end. There is nothing in common between Buddha and the rattlesnake—between the Mexican altars and the better style of these carvings. In the South American relics we have seen but rare instances of the column, and none at all of the arch. At a distance, some of these Indian caves, as far as the mere columns go, present the appearance of a Greek façade; while the arch is found as it at present exists in the Moorish archi-

tecture of Spain and in the East. But the importance of these temples is lost—being cut in the rock, and so necessarily overtopped by the rock itself. As in the case of the Mexican remains, we naturally seek their history in that of the religion of the inhabitants. Egypt may have ceased to be a nation before these temples were excavated; but the communication between India and Egypt by Persia and Cabool is more feasible and probable than the extraordinary south-western transit proposed with regard to the South American remains. With the earlier history of India we are not so well acquainted as with that of Egypt; but, even were it otherwise, we are sufficiently acquainted with the histories of the two countries to know, that as regards antiquity there can be no dispute, although many affect to give a remote priority to these Indian remains. In speaking of them it cannot be said that they are in character so original as to be without prototype; it is probable they are of the period at which they are generally dated—within the second or third century before Christ; but they are withal modern in comparison with the rock dwellings, temples, and sepulchres of Petra, and other similar excavations still existing, and known to have existed, perhaps, more than 2000 years before these Buddhist and Brahmanical excavations.

The views of the caves are given in eighteen plates, on tinted paper, the lights being laid on in white. They form a large folio, and are executed with great care and good effect. Many of them present interiors resembling temples, elaborately enriched with sculpture and carving. Of this character is one, entitled 'Interior of Chaitya Cave,' representing two rows of columns, joining elliptically at the end, and supporting an arched and ribbed ceiling. The columns rise from a square base, which at a foot or two from the ground is cut into an octagon; but beyond this, and the simple foliated Indian caps, there are not two alike in design. They are abundantly carved, but the carving is of a rude character; yet this interior has a most imposing appearance. Many other plates in the series are equally beautiful, as one entitled 'Verandah of Vihara,' exhibiting a sculptured roof supported by massive, richly-carved columns; also the drawing of the remains at Ellora, affording a better idea of those remains than any we have seen.

One of these caves, called the Zodiac Cave, is ornamented with painting, in which is described a procession. The principal objects are three elephants—one black, another brown, and the third white; chattahs and flags are borne before them, and they are followed by men armed with spears, shields, and swords. In another part is painted a hunting scene, in which a maned lion is the principal object; there are also deer, dogs, and numerous hunters, both on foot and on horseback. In the verandah of this cave, says the author, are some highly interesting paintings, and, at one end, a circular one, the centre of which is divided into eight compartments, and the outer circle into sixteen or seventeen, each of which are crowded with small figures. "Over the door are eight figures sitting cross-legged: the first four are black, the fifth fairer, the next still more so, the last fair and wearing a crown. It may be remarked that there are more black people painted in this cave than in any of the others; the women, however, are generally fair, and the men all shades, from a black to a European complexion. The roof is painted in various patterns, not at all unlike those still existing in the Baths of Titus, though in an inferior style of Art." It is further stated that these paintings are superior to the style of Europe during the age in which they were executed; but in this statement it has been forgotten what progress Etruscan, Greek, and Roman Art had made. They are not, it is probable, merely ornamental, but allude both to religious and political history. No practicable and consistent theory has been laid down with regard to these temples; in the absence, however, of such, we know of no work which can afford a better view of their formation than is to be had in these plates.

THE BRUNNENS OF NASSAU. Drawn from Nature and on Stone by GEORGE BARNARD. Published by T. M'LEAN, Haymarket.

This is a large folio volume, containing twenty-seven plates descriptive of scenery at Wiesbaden, Ems, Schwalbach, Schlangenbad, &c., and on the River Lahn. They are most carefully lithographed, and printed upon tinted paper, having the lights brought out by white. The artist, like thousands of others, has taken in his hand the work of Sir Francis Head, and has selected his subjects from the most striking features of these localities, and peopled them with the living and moving spirit of the time. He has seized with success the general character of these scenes, as for example, the Gardens of the Kur-Saal are represented as, after dinner, when thronged with the various multitudes who resort thither for their coffee and ices. Other interesting views at Wiesbaden are—The interior of the Kur-Saal, with its glistening parquet and chaste ornamentation—the Koch-Brunnen, with its Acacia Avenue—the Palace, and Market Place; and has not forgotten what thousands painfully remember—its roulette—rouge-et-noir—hazard, &c., as one of the plates exhibits a play-table surrounded by men and women—for here, as is well known, the latter carry the vice to excess. The views at Ems are four, of which the most attractive is that of Ems itself from the Moss-house, whence is seen the River Lahn winding into the distance. Schwalbach and Schlangenbad supply many plates in the frontispiece, to which the artist has not forgotten the old 'Swine General'—so memorable in Sir Francis Head's book. The four famous springs—the Eher-Brunnen, the Wein-Brunnen, the Stahl-Brunnen, and the Paulinen-Brunnen—are shown grouped upon one plate; while on another is a group of large vignettes, showing the daily incidents at Schlangenbad, and even recording the anecdote of the discovery of the quality of the waters by the sick heifer. A large plate is devoted to the bottling of the Seltzer water, whence a good idea of the process may be gathered by those curious in the history of this beverage. The most interesting portions of the landscape scenery are also delineated,—the whole affording a more perfect description than mere letterpress can give.

PORTRAIT OF THE LATE DR. DALTON. Drawn and engraved by J. STEPHENSON. Published by J. STEPHENSON, Manchester, and R. LLOYD, 8, George-yard, Lombard-street.

This profile portrait is engraved in line, after a drawing upon which evidently the utmost care has been exercised. As a memorial of a man so celebrated as a scholar and a philosopher, it is brought forward under the patronage of Prince Albert and a long list of distinguished persons, influenced by a deep respect for the memory of Dr. Dalton. The engraving is marked by an extraordinary success in describing the softness of the features in contradistinction to the texture of the habiliments, and is, on the whole, a work characterized by the finest feeling in expression.

THE LONDON ART-UNION PRIZE ANNUAL, FOR 1845. Published by R. A. SPRIGG, Great Russell-street.

A copy of this elegant work has reached us, but at too late a period in the month to allow of a lengthened notice at present. It will be in the recollection of our readers that the February number of our Journal contained a specimen print of the publication; and the interest it excited is a sufficient proof of its merits. The whole series of engravings, amounting to 250, are, if possible, superior to the example we then gave; and there is no doubt of the enterprising publisher finding his reward in a largely-extended sale of a book which must have entailed a vast expenditure to produce. We shall hope to speak of it more in detail hereafter.

THE GUIDE TO OIL PAINTING. Published by ROWNEY, DILLON, and ROWNEY, Rathbone-place.

From this small work the amateur and the tyro may gather much useful knowledge. It seems to be the result of a lengthened experience communicated in a practical and comprehensive form, the object of the writer being to afford, in a manner as simple as possible, information as to approved methods in the mixture of colour; and, with the precepts which he lays down, very wisely recommends the student to paint from natural objects. The course recommended commences with flesh-painting, and then proceeds to landscape; but, previously to this, many valuable communications are made on the subject of materials.

TO SUBSCRIBERS AND CORRESPONDENTS.

In our article on the Bazaar, we made honourable mention of Horsehair Damask, the production of Mr. WEBB, of WORCESTER. By a misprint we stated him to reside at Winchester.

In our next, we shall review the famous and extensive work of "Versailles," published by Gavard, Paris,—introducing several of the woodcuts and one of the beautiful line engravings.

The Number for October will probably contain one of the beautiful prints of "Heideloff's Gothic Architecture," supplied to us by the publishers, Messrs. Stein, of Nuremberg. We shall also give wood-engravings of several of the other subjects.

With the November Number we design to introduce one of the interesting and very beautiful prints from "Finden's Beauties of the Poets."

HAYDON'S LECTURES ON PAINTING.
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London: Longman, Brown, Green, and Longmans.

TO the SUBSCRIBERS of the LONDON ART-UNION for 1845.—The Publisher of the "ART-UNION PRIZE ANNUAL" has the honour of announcing to the Subscribers, that on THIS DAY, August 1, the Large Paper Proof Copies, of which only a limited number is printed, will be ready for delivery. This volume contains 250 highly-finished Engravings from the original Pictures by British Artists selected by the Prizeholders, tastefully half-bound in morocco, with device on side.—Large Paper Proofs, £3 13s. 6d; Small Paper, cloth, £1 11s. 6d. Publisher, R. A. Sprigg, 106, Great Russell-street, Bedford-square, London.

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London: J. How, 132, Fleet-street.

This day is published, demy 4to., cloth boards, gold lettered, price 12s.,

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May be had of all artists' colourmen, stationers, booksellers, &c.

A single Pencil will be forwarded as a sample, upon the receipt of postage stamps to the amount.

CAUTION.—To prevent imposition, a highly-finished and embossed Protection Wrapper, difficult of imitation, is put round each dozen of Pencils. Each Pencil will be stamped on both sides, "Caligraphic Black Lead, E. Wolff and Son, London."

ART-UNION OF LONDON,

No. 4, TRAFALGAR SQUARE, CHARING CROSS.

BY AUTHORITY OF PARLIAMENT.

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The ART-UNION was established in 1837, to aid in extending the love of the Arts of Design throughout the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

With a view to the accomplishment of this object, the Society has adopted the following

PLAN.

1. The ART-UNION is composed of Annual Subscribers of One Guinea and upwards.
2. The subscriptions, after paying necessary expenses, are devoted to the purchase of Pictures, Sculpture, Medals, and other works of Art.
3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select FOR HIMSELF a work of Art from any of the following public Exhibitions in London, of the current year, viz.: *the Royal Academy, the British Institution, the Society of British Artists*, either of the two *Societies of Painters in Water Colours*, or *the Works of Art exhibited in Westminster Hall.*

TO ARTISTS.

In order to procure a good subject for Engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture illustrative of British History. Cartoons, six feet by four feet six inches, in plain frames not exceeding three inches in width, without gilding, are to be sent in by the 1st of January next, and from these the selection will be made.

Each Artist intending to compete is requested to send to this Office, on or before the 1st day of December next, a sealed letter containing his name and address, and having on the outside the title of his intended painting, and a motto or device by which the Cartoon must also be distinguished. On Monday, the 15th of December, the Artists will learn, by application at the Office, to what place the Cartoons must be sent.

Two hundred pounds of the premium will be paid on the selection being made, and the remainder on completion of the picture.

TO SCULPTORS.

In the hope of inducing the production of a fine work of Art, the Committee offer the sum of £500 for a group or single figure in marble, to be competed for by models in clay. The height of the figure when erect is to be not less than four feet six inches. The models must be sent in by the 1st day of July, 1846, and the work completed in the best statuary marble by the 1st of July, 1847.

Two hundred pounds will be paid on the premium being adjudged, and the remainder on the completion of the work.

GEM ENGRAVING.

The Committee, desirous of encouraging GEM ENGRAVING, and of drawing the attention of the Public and of Artists to a branch of Art now almost neglected in Great Britain, offer the sum of £60 for the best cameo, in profile, of the 'Head of Minerva,' having a Sphinx on the helmet, and marked (+) in white paint in front of the pedestal, in the collection of bronzes in the British Museum. The cameo to become the property of the Art-Union of London. Two premiums, one of £30, and one of £15, will also be given for the second and third best cameos, at the option of the artist to receive the premium or retain the cameo. The cameo must be cut in onyx of not less than two strata, and be not less than one inch in length. The cameo which receives the first premium, and the other two if not retained by the artists, will form part of the prizes at the next distribution.

In selecting the subject for competition, in preference to leaving it to the choice of the artist, the Committee have been determined by a desire to test, in the simplest manner, the relative merits of British artists in Gem Engraving, by comparing their respective treatment of the same subject.

None but British-born artists will be allowed to compete; and the cameos must be forwarded to the Honorary Secretaries, accompanied by a sealed letter, containing the name and address of the artist, on or before the 16th of March, 1846.

The Committee reserve to themselves the right of withholding any or all of the above premiums, if works of sufficient merit be not submitted.

The Subscribers of the current year, ending 31st March, 1846, will receive, for each guinea paid, an impression of a Line Engraving by Mr. P. LIGHTFOOT, from the Picture by Mr. HENRY O'NEIL,

'JEPHTHA'S DAUGHTER,'

With such other advantages as the Committee may be able to offer. An early subscription is solicited.

Mr. CHARLES ROLLS and Mr. F. A. HEATH have respectively commenced Engravings from the Pictures by T. UWINS, R.A.,

'THE LAST EMBRACE,' AND 'THE NEAPOLITAN MARRIAGE.'

GEORGE GODWIN, } Honorary Secretaries.
LEWIS POCOCK, }

THE EXHIBITION OF THE WORKS OF ART SELECTED BY THE PRIZEHOLDERS OF THE YEAR 1845, WILL BE OPENED TO THE SUBSCRIBERS AND THEIR FRIENDS ON MONDAY, AUGUST 18, AT THE SUFFOLK-STREET GALLERY.

Subscriptions will be received at the Society's Rooms, 4, Trafalgar-square, Charing-cross; by any Member of the Committee; all Local Secretaries; and by the Collectors Mr. Thomas Brittain, 17, Southampton-place, Euston-square, and Mr. Robert Simpson, 29, John-street West, Blackfriars-road.

Post-office orders sent in payment of subscriptions must, in all cases, be *made payable* to 'THE ART-UNION OF LONDON," at the General Post-office, St. Martin's-le-Grand.